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Traps

Traps is the story of a young and troubled couple, Louise (Saskia Reeves) and Michael (Robert Reynolds), who travel from England to French-occupied Indochina in 1940. They arrive at a rubber plantation run by a colleague, Fouchonne, Daniel (Sami Frey), who lives with his teenage daughter, Viola (Josephine McKenna). Louise and Michael find themselves and their marriage faltering on the shifting ground of a country on the brink of civil war.

Traps is "based on characters" from Kate Grenville's novel, *Dreamhouse*, and was scripted by Robert Carter, who is an awarded writer of movies and novels, as well as the short film *Fifteen*, and director Frankie Chan.

Chan, a refugee from Vietnam and a graduate of the Australian Film Television & Radio School, came to critical attention, here and overseas, with a series of startling shorts, including *Hangover* and *The Space Between the Door and the Floor*. *Traps*, which Chan co-wrote with Robert Carter, is her first feature.

In an industry where first-time directors often quickly work with first-class producers, *Traps* is different. The producer is Jim McElroy, one of Australia's most experienced, whose career began, along with brother Hal, on *The Cars That Are Posing* in 1973. *Traps* represents a significant reversal for McElroy as an independent producer.

MELLOY This is the first time I have done a film completely on my own, which means I didn't have the resources of a corporation to lean on.² I found this as much refreshing as it was hard.

How did the project begin?

MELLOY I had bought *Deadwater* by Kate Grenville, and a writer, Robert Carter, did three drafts of the script. It touched a nerve where clearly a director needed to be involved. It was then I decided a woman should deal with this story, as I felt feminine sensibilities were required. I wanted a person who was not frightened to deal with matters that were sexual and often in nature.

Had you seen Pauline's other films?

MELLOY No, but I'd heard a lot about them. We had a chance meeting, so then I made it my business to see her films. And reason as I had, I knew she had the skills necessary to do a feature film.

There is all this talk about a "first film." But the fact is that Pauline has done at least four films. What are they not only short films, they have a beginning and a middle and an end. So, the leap isn't as big as it is for some people.

Why was the book's location of Tassany changed to Vietnam?

MELLOY Pauline came to me with two female mental issues. First, she wanted to take it back to the 1950 period. Second, she proposed Asia as the location. My reaction at the time was, "Well, it's Asia, it must be Vietnam."

Why did you feel that?

MELLOY Because of Pauline's personality. The fact is that Pauline fled that country as a refugee. It was very understandable for her to have concerns, both personally and artistically, about going back to Vietnam. This gave me an opportunity that had to be grabbed. So, from that moment, I was absolutely determined that not only would this film be set there, but it would be shot there. Pauline eventually embraced the idea and it became a personal journey.

CHAM I had wanted to do a movie in Vietnam for some time, but it was like an unreachable dream. After I read the screenplay and the book, I thought that for the film to work I needed a new direction, a different voice. So, I just took the characters, setting them in a different time, and sometimes the theme, which is about truth and honesty with one's self and the world around.

By setting it in the 1950s, we put a lot of restrictions and social expectations on the characters, particularly Louise, so that they would fight against that. Either Louise would succumb to the pressure and become a victim of social



WITH THE LARGEST OF MARRIAGE
MELLOY (LEFT) WITH HIS MARRIAGE MARRIAGE
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expectations and a role-playing situation, as she would have the courage to break out and find something that is totally truthful to herself and the book. In today's society, role playing and social expectations are much less obvious than in the '50s.

How specifically why did you want to do it in Vietnam?

CHAM I was born there and I grew up in the '50s. That's an era that has a very strong influence on my life. I like the look of the time, and the issues of the political and moral expectations are very powerful for me. Sometimes, I still struggle with my upbringing and my traditions, as well as with the openness and the darkness of the Western world.

I also wanted to introduce the political backdrop to Louise's



story because for many years I've been seeing American films about Vietnam and it's a different perspective. All these American films are bigger than-life situations, sort of "cowboys and Indians" stories, and politically very American. The French were there before the Americans, and that's another era.

Jim, this isn't your first foray into an exotic place with a dramatic story.

MULLOY I don't know, it's completely unconscious. I suppose I am more familiar and comfortable with Asia and the Pacific than I am in America or Europe. I like that part of the world. But it has come about by chance rather than by deliberate steps.

What I'm wondering about is the much-mixed but still unresolved issue of a film's "Australianness."

CHAM Initially we had some problems convincing the funding bodies about the film's Australianness. We were arguing that this is born an Australian book by an Australian author.

In a meeting about funding, someone said, "Well, you shouldn't have reached a book like that in the first place. It's kind of crazy."

What did he mean by that?

MULLOY Well, it did outside the guidelines they'd imposed.

CHAM His wasn't even in Redfern and was not made with Australian money as such, then the film shouldn't be made.

MULLOY What was exposed was a sort of illogical extension of the argument. If one obeyed the dictates of those guidelines precisely, then he's absolutely right, and we'd have to learn lots of books written by Australians. We'd have to set up a hotline and check them on it because they aren't ethnically pure. It's ludicrous.

However, I do think that there's been some re-evaluation recently, and I think that some of the government departments responsible now see the issue in a wider context.

If the agenda of one government organization, namely the Australian Film Commission, is to encourage and look toward Asia and the Pacific, and you have another government department saying, "Yes, but you can't make films about them", it makes things very difficult.

For example, there is a great obsession with the Cannes Film Festival. But I'm not sure that the Cannes Festival, apart from it being a marketplace, is that relevant to Australia. I think Tokyo, Diploma and Kuala Lumpur are more relevant.

What sort of audience is *Trope* going to have?

MULLOY *Trope* is a film immediately relevant to an audience because it is talking about the single most important relationship of your life, outside of family. The commitment to marriage is the biggest emotional commitment you make, and this film is examining the nature of that relationship with one couple, and the stress and strain that events can force on a marriage.

This is as relevant to Australia as it is in Buenos Aires or Rome or London. I think the film will travel because the emotional core of the movie transcends borders. Its exotic nature will provide another thrill for the audience and also there's the interest in an examination of sexual matters.

CHAM I don't really know if *Trope* is what you can call an "art film" or a "commercial film." I hope it has artistic values as well as its story appealing sufficiently to draw in a broad audience. Any good film will be commercial, if the budget is right.

Further, how difficult was it doing a feature, structuring a story that is much longer and more unfocused than your shorts?

CHAM Oh, it's a lot more demanding than making a short film. It's the hardest film I've ever made. There was the logistical problems of shooting in Vietnam, where things are not really established on the filmmaking scene. Also, when I was there, I was going through that emotional journey of coming to terms with my past, my childhood, and working with my own people, the

Vietnamese There were a lot of things happening, which were kind of difficult and stressful at times.

How old were you when you came to Australia?

CHAN I was in my mid-30s.

What type of movies did you see growing up in Vietnam?

CHAN I saw mostly Chinese films when I was young, followed by Japanese films. I saw a lot of Kurosawa's films, of which I am a fan, and French films. A lot of films in the 1950s and even in the 1970s were black-and-white and subtitled in English and Vietnamese with French dialogue. I never saw Hollywood films at that age, because they were too expensive for importation to Vietnam. Maybe I am kind of left behind in a time-wrap.

I think earlier filmmaking is much purer. It doesn't have so many camera and technical tricks or modern techniques, so the storytelling is absolutely essential. You have nothing to hide in, nothing to cover up. If the performers are not there, if the story is weak, then you haven't got a film.

Perhaps one interpretation of the film is that it is a story of Vietnam seen through an intimate space.

CHAN I didn't want to tell a political story about the war itself, because this story is not about the war. I invented the war as a backdrop for this story. I like structuring stories along many different levels, along many lines and subtext.

Vietnam was struggling to gain independence and identity, because for 100 years it was under French rule. There were whole generations of Vietnamese who were very confused, thinking of themselves as French, because they grew up with French culture, and yet in their minds and their sense they were Vietnamese.

Our key characters Louise and Michael are undergoing a search for themselves. What is meaningful for them is the memory of the French being caught in Vietnam by the traps they made for themselves. They needed to get free, but they didn't know how to. Louise and Michael are also trapped in the social expectations of the masses.

You're also dealing with the problem of communication between Louise and Michael, and between Viola and Tuan (Kiet Lam), who can see and do communicate, but cannot be together.

CHAN Yes, that's the tragedy of it, and also the reality. Viola's a very confused character. She was brought up with a Vietnamese name and the Tuan character is like a brother to her. She loves the Vietnamese, she loves Vietnam, it's her home, but because of the colour of her skin she will never be accepted in Vietnam. And yet, she has rejected the French culture and her own origins. She doesn't know which camp she belongs to. In a way, she is a woman of that situation. She's trapped unless she gets out.

Which she does, at the end of the film, half-dead with fever.

CHAN She's quite fragile. She's only 16, so where can she go? It's not like Western society where a 16-year-old can run away from home and get social security to live on. There isn't that kind of safety-net, I want the audience to feel for her. Although she has all

being seen in an ethnic filmmaker is a handicap.

if you have an ethnic background, people don't assume that you can do anything mainstream or commercial. People try to pigeonhole you to make ethnic films only, and that's something

I was quite aware of. — PAULINE CHAN

the free spirit, she could be squashed and crippled in those circumstances.

Michael is another who could go either way.

CHAN The idea is that they both learn a lot on this journey. Something traumatic happens to Michael. All his values are challenged and fall apart, so he has to collect the pieces. He has nothing more to hide behind. Having to confront the pursuit of life and death sometimes is such a shock to your system that you have to take stock of what's important to you.

Louise is such a strong character and Michael is perhaps too much of a stereotypical jock. Is that our purpose?

CHAN I think it's kind of expected. He is a certain type of male, especially from the 1950s. He sees himself as the breadwinner, he's the head of the family, he's the protector. At the beginning, he is playing a rôle and he compromises to service that rôle. That is what society expects of him.

When Louise and Viola think they're going to die, and Viola sings a little lullaby which her Vietnamese nanny taught her, there is an element of magic brought into the film. There is the sense in *The Space Between the Door and the Place*. In spite of all the darkness, it's ultimately magic which resolves the characters' conditions.

CHAN Yes. I believe in myths. In the film, you don't know whether it's magical or not. It is explainable to a point, but I like to have things that are ambiguous and interesting for audiences to return to in their own way, to work out their own meanings. There is an open ending. What does that mean? Where are they going to go? What is the journey like on the way back?

Looking at Australian films as an outsider¹, one is struck by the self-conscious way women are taking over stronger roles. There is also a strong generation of women filmmakers.

CHAN Because I am a woman, I'm interested in telling a woman's story from a woman's perspective.

McISAAC It seems strange due to a country that's sort of known for its chauvinism — we read headlines all the time about sexual harassment cases in our defence forces and so on — the film industry seems never to be really chauvinistic in its approach.

CHAN The film industry is not chauvinistic?

McISAAC Yes.

Agfa gave us very consistent beautiful results —



Roger Dawling ACS

Cinematographer



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I have just finished the negative grading of THE BATTERERS a four hour mini-series produced in Adelaide by The SAFC for the Green Network. As DOP on this Series George Ogilvie Director and I were looking for a warm subtle colour result to fit the period of the Series.

After several film tests we chose to shoot an AGFA 100 and 400 film stocks.

Shooting in the middle of an Adelaide winter is not the time to take chances with a new film stock, but the Agfa gave us very consistent beautiful results.

The 100 ASA emulsion gave some of the best film tones I have seen. It was amazing how at first light and towards the end of the day this stock handled such extremes.

Also from my tests I found the Agfa to have a warmer base look which I find beautiful for drama work (you don't have to load extra films to enhance skin tones).

After grading the four hour mini-series I am very pleased with the (look) and the decision to shoot Agfa colour.

AGFA

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CHAM I think it used to be. I feel it is only in the past few years that women film directors have been taken seriously.

MURPHY I suppose I'm comparing Australia, where women filmmakers seem quite normal, to other countries. One raises one's eyebrows in America, for instance, over the small number of women film directors who get to work. You can count them on one hand.

CHAM I think Australia is pretty unique. There are strong women directors there and people are accepting of it. But as a director, I will feel a lot of times you are challenged on the set technically, especially by the guys, because they feel that a woman is not technically-minded. They throw technical terms at you to see how sharp you are at defending yourself. It's just insecurity sometimes, and other times it's like the old-timer testing the newcomer to see if you know your stuff before you can be given respect. People don't give you respect immediately. I think with male directors that is less of a problem.

Pauline, you first attracted interest as an ethnic filmmaker. Now that you've made your first feature, do you feel that you're an ethnic filmmaker or simply a filmmaker?

CHAM Being seen as an ethnic filmmaker is a handicap. If you have an ethnic background, people don't assume that you can do anything mainstream or commercial. People try to pigeonhole you to make ethnic films only, and that's something I was quite aware of. If I told someone who didn't know me I was a filmmaker, they'd say, "Oh, you work for SBS. You make Asian documentaries." That's the immediate assumption, and I'm not sure if people aren't just interested in me because of my ethnic background. I hope that they would be interested in my films first, and then realize that I have a different background.

As a director-producer team, were there any major points of contention that came up?

MURPHY Not really. It is about complex freedom within parameters that have been agreed to. There are things that Pauline did that maybe I wouldn't have chosen to do, but she's the director and it all forms a picture that you both ultimately agree on.

Casting, for example?

CHAM We had a bit of a disagreement on the casting.

MURPHY Casting is about a balance between the commercial profile of an actor versus the suitability for the role, and we did have a disagreement. I was wanting one person and Pauline was wanting another and we couldn't agree so we went for a third actor—[Laughs] Pauline will be thrilled to read that.

How do you cast?

CHAM I like to cast the quality of the actor first and the technique second. Unlike theatre, film captures the quality of that person

You mould the actor technically to bring that quality through. If the actor has that quality, you're halfway there. Your work as a director is less demanding and you can allow the actor more room.

Do you feel you were allowed control?

CHAM Yes. I would say we had almost total creative freedom during the development of the script, though budget and other restrictions were always there. We had disagreements every now and then. That's important because we were both thinking of the film's best interests. The film is very, very important to both of us.

Do you have any further projects together, or independently?



CHAM We're looking around.

MURPHY It all depends on whether we can find a story that works for both of us. I think both of us enjoyed the relationship. It is a bloody hard finding somebody whom you like and respect, and whose work is good.

CHAM Before *Traps*, and because of the success of my short films, I had some offers from other producers to do a feature. But for me it is always the project that comes first. I see it as selfish, but as a director, unless I'm totally in love with the project, there's no point my working on it.

ROBERT CARTER CO-SCRIPTWRITER

Neither Pauline nor myself was too concerned about the setting of the novel. I know Vergeron was personal to Pauline in a different sense, but, in terms of making a film, what was important to us was the spiritual journey. We connected pretty quickly and what happened to the characters, and who they were



BLACKBURN BEARS UP? VIVIAN AND JOHN. VIVIAN WITH HER FATHER, A PERSON UNRECOGNIZED. BARRY JOHNSON'S, BARRY AND BARRY, 1977.

and where they were, became less important to our exploration of our moral philosophy, our spiritual beliefs, our values, attitudes and how we constructed meaning. We just talked a better ten hours a day!

So you rewrote the book.

We made a film.

One of the first things I said to Jim when he asked me to read the book and comment on its possibilities as a script was, "Well,

Jim, it's really about four nasty people who are all homosexual. Are you sure this is the film you want to make?" And on a closer read of the book, that's exactly what it is. I'm not sure that that is everybody's reading, but on everybody's second reading that is the situation. So that was a problem, these characters were very unlikable.

When Pauline and I were writing, we changed from "based on the novel" to finally "based on characters from the novel", which I think is the most honest thing to say. It's not fair to the novelist to say this is an adaptation of her work when so much of it has been changed.

Was Kate Grenville involved at all?

I called to Kate in the beginning. Then we asked her to comment. She was very generous – flustering, in fact. One of the things she thought was that some aspects were even stronger than in the novel. We were very happy. I'm a novelist, originally, and to please a novelist with a film script is quite a feat. She is a very gracious lady.

Obviously you're happy with the experience, because you were taken on as the writer and then you became a co-writer for the second part of the work. Do you work with other people much?

No, this is the first time and I never thought I could survive or I'm not a person who works well with other people. I'm very demanding and difficult. Fortunately, Pauline is much the same. We both looked for the best solutions for the project.

Notes

- 1 See "Further Reading" for details of articles on Chen's short films.
- 2 Jim McIlroy produced with Hal for many years. Till there was Fox Jim McIlroy produced a film (Hal was co-producing an television production), but he did it within the McIlroy & McIlroy company structure. McIlroy & McIlroy is now part of Junction One, run by David Johnson.
- 3 Interviewer: Ian Adair, through frequent contribution to Cinema Papers in the 1970s, has been living in Italy for more than a decade. She decided that interview on a brief visit home.

Further reading

- "Views", Jim McIlroy, *Cinema Papers*, No. 55, October 1992, pp. 34-7.
 "Pauline Chen", a profile of the director, including an interview, by Pat Gillespie, *Cinema Papers*, No. 55, August 1992, pp. 22-3.
 "Ed and Jim McIlroy", an interview by Scott Murray, *Cinema Papers*, No. 75, May 1993, pp. 12-3, 48-50.
 "Ed and Jim McIlroy: Producers", an interview by Scott Murray, *Cinema Papers*, No. 14, October 1977, pp. 142-50, 143.
 "Jim McIlroy", an interview by Gordon Goss and Scott Murray as part of "Production Report: The Cars That Are Pans", No. 1, January 1974, pp. 22-7, 49-50.



when the late Vito Russo, author of the groundbreaking *The Celluloid Closet*, discovered *Dad and Dave Come to Town* (1938). In his book, Russo had observed that the "sissy" characters in Hollywood films, when played by actors like Eric Blom, were usually so cold. But Alec Kellaway's Kenneth in the *Dad and Dave* films was both a sissy or "pissy" and warmly likable. Predictably, Russo praised Kellaway's work and Hall's direction at both an AFI lecture and later in a gay journal in New York. When I told K. G. about all this, he rose to the occasion. "Well, I'm glad they like the film, but I had no idea I was doing anything like that at the time."

Hall, as he was often at pains to remind us, was not always the relaxed, assured figure we encountered in the 1970s and '80s. Journalist Len Endrey recalled in 1933 Ken Hall shoot-

ing the studio scenes for his first feature, *On Our Selection*: "A vision of a cramped, hellishly hot studio, a worried man hoping for the best..."

and the norms for correctly judging the market. "You have got to have the technicians, you have got to have the performers [...] and they are not going to be any good if they are not in regular employment", Hall would insist. On occasion, even his greatest admirers would find this unabashed commercialism infuriating. Nevertheless, at a time when a great many ill conceived projects were being made for often quite ludicrous reasons, Hall became a voice of sanity in a sometimes crazy industry.

All of us know that the benign old man we visited regularly had been pretty ruthless in reaching the top in the Australian industry. I first encountered this when I came across correspondence in Australian Archives where Hall torpedoed an attempt by the young Ron Mervyn Williams to set up a recruiting firm for the Department of Information—the newly formed body responsible for wartime censorship and propaganda.

When I read him my account of this incident, the familiar voice growled:

- "You're being a bit hard on me."
- "Am I being unfair?"
- "No, but can you tell me why I did it."

What followed made Hall appear even more ruthless than I had portrayed him.

Most of us came to treat Ken or "K. G." as one of ourselves. So it was a shock to discover that like many of his contemporaries he was actually homophobic. This became something of a problem

when the late Vito Russo, author of the groundbreaking *The Celluloid Closet*, discovered *Dad and Dave Come to Town* (1938). In his book, Russo had observed that the "sissy" characters in Hollywood films, when played by actors like Eric Blom, were usually so cold. But Alec Kellaway's Kenneth in the *Dad and Dave* films was both a sissy or "pissy" and warmly likable. Predictably, Russo praised Kellaway's work and Hall's direction at both an AFI lecture and later in a gay journal in New York.

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Hall had come into the industry through journalism and publicity. He was born on 22 February 1901, and saw his first cinema sitting on the grass at North Sydney oval. Educated at North Sydney Boys' High, he left school in 1918 to become a cadet reporter for Sydney's *Evening News*. A year later, he joined the publicity department of Union Theatres and Australasian Films. In 1927, Hall shot his first film. His boss, John C. Jones, had bought the German film *The Exploits of the Brontës* (1925), which had as its climax the engagement with the HMAS Sydney. Hall was needed to re-shoot the Sydney sequences.

Early in 1931, as Hall told it in his autobiography, stage actor Bert Bailey walked into Hall's office and said, "I hear we are going to make a film together." "That's great", Hall replied. "But I wish somebody had told me about it."

Unknown to Hall, Union Theatres manager Stuart B. Doyle planned to start moving picture production. The result was a series of films nearly all directed by Hall, beginning with *On Our Selection* in 1932 and finishing with *Dad and Dave, M.P.* in 1940, and the formation of Cinema and Productions, a subsidiary company of Greater Union headed by Hall.

In his many interviews, Hall gives the impression that he simply went out and copied the best American films because they were "the Masters". And indeed he did break away from the



Hall had not forgotten the Australian film industry. When no one else would show Cecil Holmes' *Three on One*, he bought it for three transmissions in 1959. Later, Nine was the only station to run Bruce Beresford's student film, *The Devil to Pay*. "The ratings were awful", Hall told me.

K-G also stopped the practice of cutting feature films to 90-minute time slots, making Nine one of the first commercial stations in the world to run films uncut. He was, however, careful to remove any excessive violence – even that caused by the censors.

For all Nine's successes, Hall's clashes with Packer became increasingly bitter. In 1961, when Packer wanted to ban the station's stars from going to the Lagoon on Channel 7, Hall simply told them to "Forget it and go."

Finally, after one too many rows, Hall retired in 1963.

Hall's real influence on the New Wave of Australian film began in 1971 when the ABC ran ten of his features in a series called *Check-Go-We Years*. For the first time in 30 years, we were able to see a distinctively Australian body of work that was genuinely entertaining. Certainly there were some rough edges: Hall's budgets were minuscule; but the *Dad and Dave* films went as fresh as ever and in newly-attacked prints the work of cinematographer Frank Hurley and George Heath looked sumptuous.

Over the next 23 years, Hall continued to comment, warn and advise. For a brief time in the early 1970s, it seemed he might produce again when he collaborated with Tony Morphett on a script for a film about Ben Hall. But a few weeks before shooting was to begin to commence, the backing collapsed. Nevertheless, as Morphett puts it, "I learned so much."

In 1983, Hall did finally direct one last time. Phil Noyce invited him to work on a confrontation scene in the mini-series *Canosa Breakout*. Hall completed a day's shooting in a morning and gave the sequence an energy that was in marked contrast to the rather lethargic pace of the rest of the series. Noyce told me at the time, "At 82, Ken is still technically superior to most directors working at present" – a fitting epitaph for a man who always prided himself on his professionalism and was arguably the greatest of the Australian film industry's pioneers.

FILMOGRAPHY

- 1932 *On Our Selection* – co-writer
- 1933 *The Squatter's Daughter* – also producer
- 1934 *The Silence of Dean Maitland* – also producer
- 1934 *Send Me Lucky*
- 1935 *Goodbye Road* (aka: *Behold the Acorn* [UK]) – also a producer
- 1936 *Thoroughbred* – also producer
- 1936 *Crush of the Wilderness* (aka: *Crush*, *Crush of the Wilderness* [UK], *Wild Innocence* [US]) – also producer
- 1937 *It Ain't Dancin'* – also producer
- 1937 *Tall Timbers* – also producer
- 1937 *Lovers and Luggers* (aka: *Voyagers of the Deep* [US]) – also producer
- 1938 *The Broken Melody* (aka: *The Vagabond Violinist* [UK]) – also producer
- 1938 *Let George Do It* (aka: *In the Midst of Time* [UK]) – also producer
- 1939 *Dad and Dave Come to Town* (aka: *The Ruddy Family Goes to Town* [UK]) – also producer, original story
- 1939 *Mr Chatterbox Steps Out* – also producer
- 1939 *Go to the Dogs* – also producer
- 1939 *Come Up Smiling* (aka: *As in His Power*) – also writer (under pseudonym of John Addison Chandler), producer
- 1940 *Dad Rode!* M.P. – also producer
- 1946 *Smiley* (aka: *Southwest Cross* [UK], *Pacific Adventure* [US]) – also co-writer (under pseudonym of John Chandler)

As Director (Other)

- 1939 *Exploits of the Emu* (documentary) – co-director, also writer, editor, producer
- 1939 *Conquered Viceroy* (short) – also producer
- 1942 *100,000 Cabbies* (documentary) – also producer
- 1942 *Amuse in Overalls* (documentary) – also producer
- 1943 *South West Pacific* (documentary)
- 1952 *Blackland Symphony* (documentary)
- 1953 *South Pacific Playground* (documentary) – also producer
- 1957 *The Russell Story* – also producer
- 1963 *Canosa Breakout* (mini-series) – directed one sequence

Also

- 1946 *Australia's Blackland Symphony* (documentary) – producer
- 1954 *Tough Assignment* (documentary) – co-producer
- 1954 *Overland Adventure* (documentary) – producer
- 1954 *Hiaw on the HWY* – producer

Mr Hall directed hundreds of short films, the titles mostly unknown. He also produced numerous newsreels, including *Kakadu Frontline*.

For an extensive interview with Hall, the longest *Canosa Breakout* ever published, see Philip Taylor's "Ken G-Hall" No. 1, January 1976, pp 71-91 [24].



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Australian Films at Cannes

At the time of going to press, the following Australian films were those thought most likely to be at Cannes, either in an official selection or represented at the Marché.

As some films may not be completed in time, show reels may be screened instead. Information is incomplete given the greater than usual producer uncertainty about whether to attend Cannes this year. Cannes Press apologises for any omissions, but did all it could to cross information from sometimes reticent and exclusive producers.

THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT

Latest Image-Specker Films-Director: Stephen Elliott. Producers: Al Clark, Michael Hamlyn. Executive producer: Rebel Penfold-Russell. Screenwriter: Stephen Elliott. Director of photography: Brian J. Roehrer. Production design: Owen Paterson. Editor: Sue Blinnay. Sound recording: Simon Saw. Composer: Guy Green. Cost: Tenase Group. Hugs Wearing, Guy Pearce, Bill Hunter. **Cannes contact:** Sales agent: Polygraph Film International (in Melbourne: Elio Salek).

Described as a glamorous "road movie", *The Adventures of Priscilla, Queen of the Desert* features the escapades of two drag queens and a transsexual who journey in a bus affectionately dubbed "Priscilla" from Sydney to central Australia to stage a drag show (extra page 26).

The comedy musical boasts a mix of prominent Australian and English talent including director and writer Stephen Elliott (*Friends, The Agreement, Paul*), executive producer Rebel Penfold-Russell (*Friends, Unfinished Business*), co-producers Al Clark (*Gifts, Ninety Eighty Four, Absolute Beginners, Archer*) and Michael Hamlyn (*62 Battle of Hain, The Secret Policeman's Other Ball*) and actors Tenase Group, Hugs Wearing and Guy Pearce.

The seed for the film came to Elliott a few years ago after he watched three drag queens in Sydney camp and lip-synce to Rodgers & Hammerstein's "My Favorite Things" from *The Sound of Music*. It was "one of the worst and most blatant performances I had ever seen. And I realised that I was watching all that was left of the great Hollywood movie musical. Then it thought to me: Where is the last place on earth you'd find these 'girls' performing?"

A homage to the Hollywood musical, *The Adventures of Priscilla* took more than seven weeks to shoot in and around Sydney, Broken Hill, Coorber Paly, Kings Canyon and Alice Springs.

COUNTRY LIFE

Dublin Film. Director: Michael Blakemore. Producer: Robin Dublin. Line producer: Adrienne Read. Screenwriter: Michael Blakemore. Director of photography: Steve Wenden. Production designer: Larry Harwood. Editor: Nicholas Boucman. Sound recording: Sam Oates. Composer: Fritz Brei. Cost: Green Scoops, Sam Wall, John Harwood, Kerry Fox.

Country Life is the story of European semi-idiots colliding in the harsh beauty of the Australian landscape. It deals with a young



Englishwoman who comes to live at an Australian country property where her beauty and poems cause turmoil in the household.

The film is directed by Michael Haskinovic, a highly successful international theatre director. He has made the acclaimed autobiographical short, *A Personal History of the Australian Surf*; *Being the Confessions of a Straight People*; and the British feature *Prisoners on Parade*.

[No further information supplied.]

DALLAS DOLL

Dallas Doll Productions Director: Ann Turner. Producers: Ross Matthews, Coproducers: Ann Turner, Tarnya Kennedy. Line producers: Barbara Gibbs. Executive producer: Penny Chapman. Associate producer: Ray Brown. Screenwriters: Ann Turner. Director of photography: Paul Murphy. Production designers: Marcus North. Editor: Mike Henry. Sound mixer: Nick Wood. **Cast:** Sandra Bernhard, Victoria Langley, John Blundell, Frank Gallacher.

Ann Turner, the former head of the script division of the Australian Film Commission, has directed three feature films, *Flamers*, *Over the Hill* and *Dallas Doll*. *Dallas Doll* had its world premiere at the Berlin Film Festival this year.

[No information supplied.]

EXILE

Illuminance Films Director: Paul Cox. Coproducers: Paul Cox, Barbara Meale, Paul Asanovich. Executive producer: William Marshall. Screenwriters: Paul Cox. Based on the novel *Prize Island* by E. L. Grant Watson.

Director of photography: Nevo Marinova. Production designer: Mel Angwin. Editor: Paul Cox. Sound recorder: Jon Curran. **Cast:** Helen Young (Pete Connolly), Ruth Chapman (Marty), Claudia Karvan (Joan), David Field (Timothy Dullack), Norman Kaye (Prest/Chest), Tony Dowling (Joan's Father), Nicholas Hays (MacKenzie), Barry Otto (Bert), Cliff Hamilton, Hugo Weaving (Joan), Cliff Haywood (Prest/Hammond). **Cannes contact:** Gary Hamilton (general manager) - Beyond Films, John Theobald (marketing manager) - Beyond Films, Maximilian Weiner (sales executive) - London based. Suite 101, Noga Hilton St, Rd de La Cigarrera 06410 Cannes. Telephone: 92 99 70 00, Fax: 92 99 70 11.

Paul Cox's previous love story, *Isle*, loosely based on a true story, deals with the themes of isolation and survival.

The film, adapted for the screen from a novel, *Prize Island*, by E. L. Grant Watson, is an exercise in what Cox calls "visual cinema" - a vast landscape dominates the narrative and becomes a metaphor for poetry exploring the concept "there is no point in existence unless it allows individuality to flourish."

A young man is exiled from society after he smashes deep, rather shambledown and devoted to restore his beliefs. A young woman from the mainland joins him in exile, and compelled by her own loneliness and romantic idealism causes the man to join him. They fall in love and have a child, much to the disapproval of the mainlanders who live in a materialistic, commercially based society.

Although set in the last century, the film's spiritual themes have contemporary relevance.

As Cox outlined, "basically our society is out of touch with nature and, because of that, it is out of touch with itself [...] It is a story of true individualism, of true survival and some sort of purity at least that you don't seem to find anymore [...] *Isle* is about saving the individual." *Isle* premiered in *Competition at Berlin* this year.

See our review with director Paul Cox by Andrew L. Urban and Raffaele Caputo in *Cinema Papers*, No. 94, August 1993, pp. 4-93, 60-1.

GINO

Filmade Productions Director: Jackie McKinnon. Producer: Ross Matthews. Associate producer: Sally Ayre-Smith. Screenwriters: Vince Sorrento, Larry Barrow. Director of photography: Elery Ryan. Production designers: Chris Kennedy, Edina, Emma Hay. Sound mixer: Ben Oates. Composer: Roger Mason. **Cast:** Nick Baskie (Gino Pallanza), Zoe Casade (Lucia Patti), Bruce Lawrence (Joe Pallanzini), Ross Clements (Rita Pallanza), Nico Linderas (Rocco Patti), Pina Marinelli (Maria), Lucky Perdikis (Nando), John Polson (Stan), Corrado Gaugl (Vito), David Wenden (Trevor).

Gino Pallanza's life is simple. He is in love with Lucia, and his career as a stand-up comedian is about to take off. But there is the expectations of the Italian family, Lucia's father, Rocco, an ambitious manager and an unplanned pregnancy, and life becomes comically complicated.

Greenwich filmmaker Jackie McKinnon, living Australian Drama and Writing

[No information supplied.]



THE HEARTBREAK KID

A Ben Cannon Production. Director Michael Jenkins. Producer Ben Cannon. Screenwriters Richard Barrett, Michael Jenkins. Based on the play by Richard Barrett. Director of photography Vito Marcantonio. Production designer Paulie Brandon. Editor Peter Carrachol. Sound coordinator John Phillips. Composer John Clifford White. Cast Claudia Karvan (Christine), Alex Domaradski (Nick), Neri Lachaux (George), Steve Barton (Dennis), Denis Yessman (Evelyn), George Vekela (Vick), Louise Mandylor (Elise), William McLean (Soutchey), Jasper Sage (Graham), Paula Gonzalez (Cari). **Cannes contact** Gary Hamilton (general manager - Beyond Films), John Theodoridis (marketing manager - Beyond Films), Maximilian Weiner (sales executive - London head office 111, Noga Hillon 52, Rd de La Concorde 06414 Cannes; Telephone 92 99 70 06; Fax 92 99 70 11).

The *Heartbreak Kid* is a coming-of-age love story under the "feel good" film which deals with the theme of breaking away from family and cultural ties to pursue independence.

Based on the stage play of the same name and directed under-adapted for the screen by Michael Jenkins (*Scales of Justice*, *The Coming of Liverpool*, *Sweet Talker*, *David Williamson's Emerald City*), *The Heartbreak Kid* explores the relationship between a student and his teacher both caught up in cultural conflict.

No love can exist without heartbreak and both characters learn that in breaking away they must both come to terms with new rules and challenges. For Christine (Claudia

Karvan), who discovers her fiancé and escapes smothering family ties, it means escaping conventional love and starting a new life for Nick (Alex Domaradski), it means applying himself to his studies and social life, success, in order to win back his father's love and respect.

Jenkins was quoted in a recent *Cinema Papers* interview (No. 94, August 1993) as saying the film "is about danger and promise - danger because the young kid and the teacher become involved in something which crosses social barriers of duty and obligation, shows what is right and proper in our community [...] The positive aspect is that it is not a dead-end street. There is the promise of sexual excitement and personal exploration for both."

The film has since inspired a television series called *Heartbreak High*.

See ourselves with director Michael Jenkins and producer Ben Cannon by Pat Gallagher in *Cinema Papers*, No. 94, August 1993, pp. 11-12. Also, see appraisal of it and related film in Raffaele Caputo's "Coming of Age: Nines Towards a Re-appraisal", *Cinema Papers*, no. 100, pp. 13-7.

LUCKY BREAK

Generators Film-Lewis Film. Director Ben Lewis. Producer Bob Wein. Co producer Josh Lewis. Screenwriter Ben Lewis. Director of photography Vito Marcantonio. Production designer Paul Brandon. Editor Peter Carrachol. Sound recorder Gary Wilson. Composer Paul Gyskenewsky. Cast Gai Carole (Sophie), Anthony La Paglia (Eddie), Nolan Tuke (Kate), Jacki Kozma (Vick), David Warren (Professor Type), Rebecca Gilbey (Gina).

Wrightman L. Lynda Gilbey (Carol), Michael Edward-Stevens (Donny), Russell Fletcher (Tyron), Sandy Sully (Nicholas). **Sales agent** Pandora Cinema (all continents excluding Australia and the U.S.).

Sophie gets a job on pretending. Eddie gets off on fabulous jewelry. When Sophie breaks her leg, the chance to live out one of her fantasies is irresistible. Carefully hiding the secrets of her past, Sophie goes in pursuit of Eddie. The modelling of the perfume is a classic detective, together with Eddie's wounded heart, bring Sophie's runaway romance to a climax, in every sense of the word.

Lucky Break is produced by Bob Wein (Georgia, *The Angry Redhead*, *The Cold Room*) and directed by Ben Lewis (*The Farmer, the Witch and the Very Big Fish*), who also wrote the screenplay. It was filmed in Melbourne over nine weeks, starting early December last year. It was part funded by the Australian Film Finance Corporation.

The idea came, "as many do", says Lewis, "from a drunken and debauched evening, the particular one with Bob Hoskins during *The Dancer Boys*" (in memories directed by Lewis). "We were sitting around one evening, talking about film characters. Bob suddenly said, 'But I really want to play YOU'. The next day, a few ideas started jangling around my head and I could see that my own experiences in life might well be commercially acceptable."

Lewis fell victim to police as a child and walks with the aid of crutches. The central character of *Lucky Break* has a similar disability, although, says Lewis, "this does not



LEFT: BOB BIRCH (BRIAN) AND MURIEL (JOELYNN) PAUL J. HOGAN'S WEDDING. RIGHT: TOM COURT (DAVE) AND NANCY (JOAN) LYNNIE. & L. YOUNG. & THE RED POLY MAN.



handling the character. In fact, her disability became very much a catalyst for motivating the plot.

"I made the protagonist a woman because the thought of Bob, or anyone else, playing me was just miserably. I was able to depressionalize the story this way."

For interview with Ben Lewis by Andrew L. Urban in an upcoming issue

MURIEL'S WEDDING

Hogan & Murchison Films. Director: Paul J. Hogan. Producer: Lynda House, Joelynn Murchison. Assistant producer: Tony Mahood. Michael D. Aglion. Screenwriter: Paul J. Hogan. Director of photography: Marie McGrath. Production designer: Patrick Keenan. Editor: Jill Elvick. Sound recorder: David Lee. Cost: Toni Collins (Mural), Rachel Orlinda (Rachael), Bill Hunter (Bill), Joann Deynes (Betty), David Laguna (David), Max Day (Eric), Sophie Lee (Thelma), Chris Hayward (Karl).

Muriel's Wedding, which has been selected for Le Quinzaine des Realisateurs (Directors' Fortnight), is the story of "a contemporary Cinderella," playfully nicknamed Toni Collins.

Muriel is a shy young woman living in the remote resort of Pigeon Spit, a suburban wilderness of shopping malls, motor parks and holiday homes, where the summer excursions of her friends and family cause her to take refuge in a dream world of ABBA songs and the search for the Prince Charming who will rescue her from anonymity.

Muriel's Wedding is the first cinematic feature of Paul J. Hogan, who made quite a splash with a short film, *Getting Wet*, and then directed tele features, *Manly Beauty Man*.

Joelynn Murchison, who directed *Proof* and is reportedly developing projects with Sydney Pollack and Steven Spielberg, is joint

producer on this with *Proof*'s Lynda House. (House was also assistant producer on John Bauman's *Death in Brunswick*.)

Muriel's Wedding was wrapped in mid-December, following a two-month shoot that included location work on the Gold Coast and Sydney. The film re-united many members of the technical team responsible for *Proof*, which also screened in the Director's Fortnight.

Muriel's Wedding's address is Murchison Films production with financing from Film Victoria, the Australian Film Finance Corporation and Village Roadshow.

ONLY THE BRAVE

Pinkpocket Productions. Director: Ana Kalichman. Producer: Peter Engen. Consultant producer: Chris Warren. Assistant producer: Ross Ryan. Screenwriter: Ana Kalichman, Mark Robinson. Director of photography: James Grant. Production designer: Georgina Campbell. Editor: Mark Adkin. Sound recorder: Philip Hasty. Composer: Philip Bingle. Cost: Elena Mandala (Alex), Dana Karkhan (Vicki Stanton), Maude Davey (Max Kate Green), Bob Brigh (Meg), Helen Alexandrou (Mara), Tina Zarika (Sylvia), Pina Brady (Timothy).

This is the story about friendship and better put, about choices made and the way some people's choices are made from them. It's a story about migrant work-place girls who handle the odds even when the odds are stacked up against them. A story about dreams and reality, survival and casualties.

See article on film in next issue by Anna Dymov.

THE RED POLY MAN

Rough Not Productions. Director: Bill Young. Producer: Peter Green. Line producer: John Wynn. Screenwriter: Ryn Goldsworthy. Director of photography: Brian Deane. Pro-

ducer designer: Robert "Merry" Thompson. Editor: Neil Thompson. Sound recorder: Gavin Sax. Composer: David Stanton. Cost: Paul Chubb (Dark Trent), Susan Lyons (Sandra), Liz Penrose (Mickey), Zoe Hartman (Laural), Frank Whitten (Henderson), Remy Woods (Professor Woodchop), Peter Brannan (Dr. McKenna), Deborah Kennedy (Chantal), John Buchner (Paul), Roy Billing (Blackbeard). *Comms contact* International: Phil Corbett. *Line Story* Resolutions: Pina El'Or. "A", 62 La Crosse, 06440 Cannes. Telephone: 93 43 53 41.

Dark Trent, a chain-smoking, hard-drinking, low-cost private investigator from the wrong side of the tracks, is thrown headlong into a murder investigation after he accidentally videotapes what appears to be a violent murder. Someone or something, or perhaps a combination of both, is making people's heads explode all over town and Dark is determined to find out why. That is the first mistake...

The Red Poly Man is a murder/black comedy and a stiff described "salute to the dark, brooding, film noir detective and the flesh, toothy lack of director Roger Casanova." Says screenwriter Ryn Goldsworthy, "Trent's no great shakes in the death department as far as that matter in any department. He's as Tom Cruise, but he doesn't see it that way. With just a touch of irony, he likes to call himself the king of his own little castle, his domain the sooty back streets of Sydney."

The Red Poly Man is the first feature of Bill Young, an actor and writer in theatre, film and television. Data for newspaper Ryn Goldsworthy, who is best known for the weekly sitcom, *My Dad*, a major commercial success of Australian television.

The lead actor is Paul Chubb, who has appeared in many Australian comedies, and a film team in quirky films made by independent directors, such as Ross McKenna's

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Alan and George's New Life. Bill Young says, "The script was written with Paul Giamatti in mind. With his expansive sense of comedy and understanding of what works and what doesn't, he was contributing right from the beginning."¹⁰

but the point is two women's saying that that's what these characters actually needed to do in real life. What we were saying is that these characters needed to explore some of their own desires. So it's like when you do an autopsy in a way and it's what creativity allows you to do. It doesn't mean one has to act out in the real world one's deepest and most repressed feelings. But one certainly has to acknowledge them."

THAT EYE THE SKY

Entertainment Media, Director John Rame. Producers: Peter Halliday, Executive producers: Robert Le Tex, Fred Schopier, Tim Berven. Screenwriters: Tim Rame, John Rame. Based on the novel by Tim Winton. Director of photography: Elery Ryan. Production designer: Chris Kennedy. Editor: Ken Solloway. Sound mixer: David Carroth. **Cast:** Peter Coyote (Henry Warburton), Lisa Harnow (Alice Black), James Croft (Ned), Mark Fainell (Sam Black), Amanda Dougan (Topsy Black), Louise Swensen (Mrs. Cherry), Paul Sackolski (Mr. Cherry), Jeremy Druhan (Pat Cherry), Abbielea McGrath (Gemma). **Camera Contact:** Gary Hamilton (general manager - Beyond Films), John Thornhill (marketing manager - Beyond

Films), Maximilian Weyner (sales executive - London-based), Sales: 001, Napa Hills 00, Ed de La Croix 00 00414 Cannes. Telephone: 92 89 93 00, Fax: 92 99 70 11.

Faith and the power of love are the key themes in director and co-writer John Rame's tender drama, *That Eye The Sky*.

Based on a novel by Australian author, Tim Winton, *That Eye The Sky* tells the story of a 12-year-old boy, Sam Black, who has an unshakable belief that his father, Ned, lost in a deep coma, will regain consciousness.

That Eye The Sky, which has been compared with *Field of Dreams*, is described by Rame as having "an identifiable inner scale and definite oppression". One of the interesting aspects of the film is its use of 1980s lighting effects - using staves and optics to simulate the film's key narrative icon - a cloud of light.

As Rame explained, "One person described the film as having a mystical cast too. It is open to many interpretations. Is the cloud of light God? Is it a mass of energy? Is the story about the soul of the father? Is it a cloud of hope?"

For more info with John Rame by Shane McNell in an upcoming issue of Cinema Papers.

TRAPS

Aper Productions, Director: Pauline Chan. Producer: Jan Mallory. Line producer: Tim Sanders. Screenwriters: Robert Carter, Pauline Chan. Based on characters in *Discontinuous* by Kate Grenville. Director of photography: Kevin Hayward. Production designer: Michael Phillips. Editor: Nicholas Bettsman. Sound mixer: John Schielelheim. Composer: Stephen Roe. **Cast:** Sandra Reaves (Lionel), Robert Reynolds (Michael), Sam Frey (Dorothy), Jacqueline McKenzie (Vivian), Kim Lam (Thao), Han Ngo (Thao Chy). **Camera Contact:** International sales: Phil Gerlach, Lisa Sharp. **Marketing:** Sales: D'Orsay "A", 62 La Croix 00 000 Cannes. Telephone: 93 43 93 43.

Synopsis: Lionel and Michael Duffield travel to Indonesia on a journalistic assignment, but the orderly surface of Vietnam, its people and the couple's relationship is challenged by disruption.

For more info with director Pauline Chan, producer Jan Mallory and co-writer Robert Carter on pp. 4-11 of this issue.

HUGH GRANT AND LIEKE MACDOWELL

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BYZANCE

REPS

Three Colors: Blue, White

KRZYSZTOF KIESLOWSKI



Colours White and Red

AND FRIENDS

INTERVIEWED
BY SERGE MENSCHÉ

Three Colours, of which the first part, *Blue*, has been released in Australia, is shaping as one of the major film achievements of the 1990s. It is an audacious attempt to film the French tri-colour: "Liberty, Equality, Fraternity."

Blue (liberty) concerns Julia (Juliette Binoche), whose daughter and husband, an acclaimed Polish composer, are killed in a car crash. Julia is faced with starting life anew – and tries to do so alone, not bound to others or notions of love and commitment. *Blue* is her struggle to find a balance between need and freedom.

White (equality) is the story of Karol (Zbigniew Zamachowski), a successful Polish businessman, whose beautiful French wife, Dominique (Fanny Delpey), cheats him. Losing everything, he runs away to Poland just as everyone else seems to be leaving Eastern Europe for the West.

Red (fraternity) tells of Valentine (Irène Jacob), a young Swiss model and resident, who meets a retired judge (Jean Louis Trintignant) when she lets his dog, with her car. Valentine's neighbour, Auguste, is a young judge, whose career is a reflection of the older man's. He and Valentine take a ferry to England...

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INSTITUTE, NEW YORK

The separate parts of *Three Colours* were shot back-to-back. *Blue* was filmed from September to November 1992. On the last day, Kozłowski named *White*, because in *Blue*'s courtroom scene one sees characters from both films together (such as Dominique). "As it is very difficult to shoot in a courtroom in Paris," says Kozłowski, "and since we had the permit, we took advantage of it and shot about 10% of *White*. Then he left for Poland to finish it." After ten days of rest, the crew went to Geneva to start *Red*, which was filmed in Switzerland from March to May 1993.

The editing, which began a week after filming began, has seen the films being progressively released: *Blue* at Venice in September 1993, *White* at Berlin in February 1994 and *Red* at Cannes in May. The very fact that the three parts premiered at the three major European festivals is very much indicative of acceptance of this most European production.

KRZYSZTOF KIESLOWSKI

Why were you interested in the French motto of "Liberty, Equality, Fraternity"?

Precisely for the same reason that I was interested in *Dying* (*The Dying*). In ten phrases, the two commandments express the eternal of life. And these three words do just as much. Millions of people have died for these ideals. We decided to see how these ideals are realized practically and what they mean today.

How did you conceive the trilogy in relation to each other?

We looked very closely at the three ideas, and how they functioned as everyday life, but from an individual's point of view.

These ideas are contradictory with human nature. When you deal with them practically, you do not know how to live with them. Do people really want liberty, equality, fraternity? Is it not some manner of speaking?

You turned to fiction, yet you stick very close to real life.

I think life is more intelligent than literature. And working so long as a documentary became both a blessing and a curse as my work. In a documentary, the script is just to point you in a certain direction. One never knows how a story is going to unfold. And during the shoot, the pace is just as much as it is as possible. It's in the editing that a documentary takes shape.

Today, I still work in the same way. What I shoot isn't really the story; the footage just contains the elements that will make up the story. While shooting, details which weren't in the script are often thrown in. And during the editing process, a lot is cut out.

If you took this way of thinking far enough, don't you think you might end up using scripts merely as prompts?

No, absolutely not. For me the script is key because it's the means of communicating with the people I work with. It may not be the skeleton, but it is the indispensable foundation. Later, many things can be changed - certain ideas may be eliminated, the end may become the beginning - but what's between the lines, all the ideas, stays the same.

Was the screenplay of the three parts fully written before filming started?

Yes, six months before. You cannot forget that scouting for locations takes time. You have to think in terms of 100 sequences, three countries and three different directors of photography. You have to organize and prepare in order to arrive at what was agreed was the product.

The more concrete and tangible your films are, the more metaphorical they seem to become. What is it you're trying to capture?

Perhaps the soul. In any case, a truth which I myself haven't found. Maybe time that flies and can never be caught. Physicians do the same. They try and get closer and closer to reality which becomes smaller and smaller. Now physicians are starting to look for the relationship between macroscopic elements to try and explain life's mysteries. Perhaps in my film I'm trying to do the same.

Recently a new lens - 240mm - has been invented. It's with this lens that I filmed Julie's eye so closely and that I was able to

record the reflection of someone passing by. Laila used it to show one side (not on a mirror) water. See, it's thanks to a physician that I was able to film these shots.

Love takes on a dominant meaning in the finale of *Blue*. Is love the prominent message, and freedom the underlying one?

In a way, love is contradictory with freedom. If one loves, one stops being free. You become dependent on the person you love, whoever it might be. When you love a woman, you love your life and see your values differently. You can take the example of a dog, a cat, television: they are traps to freedom. You stop being



free, you feel that you cannot do what you want. I do not want to philosophize, but with concrete examples you can start to wonder about the feeling of freedom that's the story we wanted to tell.

At the same time, you show that love saves Julie. Are you suggesting that freedom is impossible?

Of course freedom is impossible. You long for freedom but you do not attain it. It is the subject of the film.

You also suggest that it is through art - music - that the means to save life.

Perhaps she understands that she cannot live according to her beliefs. It is impossible. At the beginning, she decides to be alone, but this solitude becomes unbearable for simple and stupid reasons, even though musicians are important. She cannot find a solution, musicians keep coming back. In other films, she would go to the cemetery, would look at photographs of her husband and child,





ISABELLA ROSSINELLI, DUSTIN HOFFMAN, JAMES EARL RAYNE
 ONE OF THE ACTS AND THE FIVE PLAYERS (JACK NICHOLSON, ISABELLA ROSSINELLI,
 JAMES EARL RAYNE, AND BILL MURRAY) FROM 'BLUE VELVET'



but that she refuses to do. Not once do we see her in the company. But memories are there: the blue chandelier, the music. These books in time prevent her from living as she would like.

Does the scene with the old woman trying to put the bottle in the trash can in *Blue* suggest to you a society in which it's difficult to be old?

No. I don't want my films to have any type of social or sociological dimension. I merely thought that old age swam all of us and that one day we won't have enough strength left to put a bottle in a container.

Moreover, in *Blue*, to avoid having the scene seem melodramatic, I overexposed the image. I figured that this way [like doesn't see the woman, and doesn't realize what lies ahead for herself. She's too young, she doesn't know that one day she's going to need someone's help.

In *White*, Valentine knows the price of his sanity and Julie in *Blue* will learn to love again. The same can be said for Karel and Dominique in *Red*—even when you're talking about therapy and therapy, love has the final word.

To tell you the truth, in my work love is always in opposition to the elements. It creates dilemmas. It brings in suffering. We can't live with it, and we can't live without it. You'll mostly find a happy ending in my work.

Yet the screenplay for *Red* seems to say that you believe in fraternity. And the end of *Blue* is optimistic since Julie is able to say,

You think so? For me optimism is two lovers walking into the sunset arm in arm—or maybe into a sunrise. Whatever appeals to you. But if you find *Blue* optimistic, then why not? Paradoxically, I think the real happy ending is in *White* which is, nevertheless, a black comedy.

A man takes his wife, who is in prison, a fruit pie. You call that a happy ending?

But they love each other! Would you rather have the story finish with him in Warsaw and her in Paris, with both of them free but not in love?

The theme of equality is not, at first glance, very obvious in *White*.

It can be found in different areas—between husband and wife, at the level of nations, in the circle of friends. *White* is more about equality than equality.

In Poland we say, "Everyone wants to be more equal than everyone else." It's practically a proverb. And it shows that equality is impossible, it's contradictory to human nature. Hence, the failure of Communism. But it's a pretty word and every effort must be made to help bring equality about—keeping in mind that we won't achieve it, fortunately. Genuine equality leads to setups like concentration camps.

During an interview about *Le Double Vierge Vivante*, you said that you know nothing about music. However, music is throughout most of *Blue*.

It is true that I know nothing about music and so I depend very closely on my composer, Zbigniew Preisner. He is 100 per cent the author of this music. Maybe he should be added as collaborator to the script.

The music was ready before we started shooting. All the scenes with music were shot with music playing on the set, as in the final film. In a way, the film was shot as an illustration of the music.

Can you explain the concert at the end of *Blue*?

It is a warning. This concert must be ready for the inauguration of a unified Europe. Yet so many unpleasant things are taking place, such as the Croats and the Serbs killing each other.

Without love, there will be no Europe, maybe even no world. I believe that it is what the composer Patrice de Courcy had in mind when he wrote the "Concerto", just in France and I did.

The colour blue is only used in splashes: the lollipop at the beginning, the chandelier, the bedroom. The dominant colour is actually amber or gold, as a contrast.

Yes, but that is why blue works, because of the contrast between the two. Blue is a cold colour so we needed to find a warm colour so that the blue would stand out. The blue chandelier, the television, the pool, the lollipop wrapper – I try to make it so that the association exists. Does one discover this association? That's something else. But each time someone mentions such details, I am happy.

You also like to plant signs all over the place.

Of course. And I like it when people pick up on them. But I don't always plant them consciously.

The *Dialogue* was full of chance meetings: some of them failures and some successful. As in *Three Colours*, from one film to another, people seem to run into each other.

I like chance meetings, like a fall of them. Everyday, without realizing it, I pass people whom I should know. At the moment, in this city, we're being torn to shreds. Everyone will get up, leave, and go on their own way. And then they'll never meet again. And if they do, they won't realize that it's not for the first time.

In the trilogy, these encounters have less importance than in *A Short Film About Killing*, in which the fact that the future killer and the lawyer fail to meet each other is key.

In the trilogy, they're included mainly for the pleasure of some metaphors who like to find points of reference from one film to another: it's like a game for them.

There is a remarkable world of the senses in the film as shown through colours, music and extraordinary sounds. The scale of sounds is remarkable.

The entire crew working on the sound was terrific, a amongst them Jean Claude Laurence, the on set sound engineer. He is sensitive to everything and very intelligent. Willem Hagemer, the sound mixer, also understands stress, pleasure, effort. They worked together a long time so that.

In this film, there are several scenes where sound is very important because visually you do not see much besides Juliette Binoche. It is through sound that we understand what is going on around her. They have done an incredible job. I am extremely happy with this collaboration of the sound team.

Juliette Binoche was remarkable actress. What was it like working with her?

In general, I think she is a very good actress. I had wanted to work with her for a long time. She had inspired me in *The Inhabitable Roomness of Being*. At the time, it was impossible for me to see



In a way, love is contradictory with freedom. If one loves, one stops being free. You become dependent on the person you love, whomever it might be. — Krzysztof Kieslowski

her because I was working in Poland with Polish actors.

While preparing *The Double Life of Veronique*, I thought about her, but she was shooting *Les Amants du Pont-Neuf*. That was impossible.

When I started working on *Blue*, I had Juliette Binoche in mind, but I was troubled by her age. I went to see her in London, where she was shooting *Damage*, and I told her I found her too young. She answered that she did not think so, but that I was the one to decide. She gave me an envelope. Back at the hotel, I opened the envelope and inside were two photographs where she really looked 35. It was a very subtle way of showing me that she could play someone older.

What we see on screen is believable, that she can be married to a famous composer. You can see her strength, her purposeful side, how she can write music. She worked very hard to achieve all this. She went to Poland for 4 or 5 days while we were recording the music, to listen with us. She very quickly learnt how to write music.

You've lived in France for a year now. Has the experience modified your notion of liberty, and hence the tone of *Blue*?

No, because this film, like the other two, has nothing to do with politics. I'm talking about an inner liberty. If I had wanted to



talk about artistic liberty—liberty of movement—I would have chosen Poland since things obviously haven't changed there.

Let's take some stupid examples: With a French passport, you can go to America. I can't. With a French salary, you can buy a plane ticket to Poland, but this would be impossible for visa. But artistic liberty is universal.

Each culture is shot as a different country. Was this out of step to

the European film industry?

The idea of a European film industry is completely artificial. There are good and bad films that's it. Take *Rouge*, which we filmed in Switzerland for economic reasons—Switzerland is co-producing. But it was not only that. We started thinking, "Where would a story like *Rouge* take place?" We thought of England, then Italy. Then we decided that Switzerland was perfect, mainly because it's a country that wants to stay a bit off-center. The proof is the referendum concerning its connection to Europe. Switzerland is an eternal isolation. It's an island in the middle of Europe. And *Rouge* is a story of isolation.

Is it difficult to shoot in France without speaking the language?

Of course, but I have no choice. Here [in Switzerland] in other places I don't. At the same time, it's more interesting than working somewhere I know too well. It enriches my perspective. In discovering a world that's so different, a language that's so complicated and rich! This is shown when I suggest—in Polish of course—a slight change in the dialogue. Everyone comes back at me, in French, with suggestions for twenty ways to change it.

Do you feel European?

No, I feel Polish. More specifically, I feel like I'm from the tiny village in the north-east of Poland where I have a house and where I love to spend time. But I don't work there, I can't work

Krzysztof Kielewski FILMING FILMOGRAPHY

Personnal (Personnal, tele film, 1976), *Blowia* (The Star, 1976), *Amator* (Camera Buff, 1979), *Kochałam Paryż* (A Short Day's Work, tele-film, 1981), *Przygoda* (Wind Chimes, 1982), *Bez Kłosa* (No End, 1984), *Dziękuję* (1988), *Kelka* (Film O Zabiegach) (A Short Film about Kellings, 1988), *A Short Film about Love* (1988), *La Double Vie de Véronique* (1991), *Trois Couleurs: Bleu* (1993), *Trois Couleurs: Blanc* (1994), *Trois Couleurs: Rouge* (1994).

ZBIGNIEW PREISNER COMPOSER

I met Kielewski in 1982 when I wrote the music for *No End* and since then we haven't stopped working together. He offered me blank spaces and told me to fill them as I wished. He understood very quickly that music could take over where the image left off.

Krzysztof and I never talk about the technical side of music. We prefer to try and evoke the mood and the feelings that it should inspire: that is what we expect from music.

Between Krzysztof and myself, there's only one thing: Van den Budenmayer! For *Dziękuję* I, Krzysztof wanted to use music by Mahler. But it's impossible to find good recordings of Mahler in Poland. I offered to compose something romantic. We invented the name Van den Budenmayer because we both love The Netherlands. Encyclopedias and dictionaries have since contacted us to obtain information on Van den Budenmayer. So we decided: let him live on! Today, in Poland, it's said that Prester will end up in court if he keeps insisting Van den Budenmayer's music!

JULIETTE BINOCHE ACTRESS

In *Bleu*, my character Julie learns to live again. Learning to try not to hold on to that life's bigger challenge. From the moment she understands that, Julie knows if he loved and accepts he will as a woman and as a musician. She doesn't really compose the color. But maybe one day...

I don't believe in chance. Life is a series of signs and symbols. Things and their signs should be separated from superstition that comes from fear—a fear of making decisions on living. On the contrary, knowing how to trust in and listen to those signs is to know how to evolve. If we listen closely, we can find all kinds of answers to life's questions. It's a matter of faith. It can't be explained.

For me, the subject of *Bleu* was made to order. I told myself: "How is it possible that Krzysztof had a premonition, or at least an incredible instinct?"

MARIN KARWITZ PRODUCER

There is an old Hinduic tradition which says that meetings should be maraculous. Does not a miracle often consist in wanting something very badly? The first meeting with Kielewski was like that. He spoke to me right off of *Trois Couleurs*. This is what made the meeting maraculous. In two hours we had gone to the heart of everything I had been dreaming about for ten years.

I told him of my interest in the subject, explaining how it affected me personally as a Romantic dreamer, as a Jew saved by France. I said that I was ready to follow him. In other words, in two hours that I had an effort made a FF120 million commitment! So the adventure started a very long time ago. It has lasted four to five years of two people's lives.

From the start, Kielewski wanted to involve me with the writing of the script. What also did he pursue and refined: How would Jean the musician get to the musical point, to the very abstraction, so that understanding becomes preferable and universal.

Kieślowski and I have a shared understanding of morality. His approach to metaphysics in Christian whole movie is Jewish, so in that sense we're very different. But we have something essential in common: a respect for mankind.

The producers took shape gradually with the idea of gathering European financing around this project. There are government subsidies and I felt that it was important that governments get involved. The Centre National des Cinématographes got involved with advances on income for Blue and Krasiński wanted Red. The Poles, who, obviously, have few resources, made their contribution via the EEC's European fund which lent almost FF90 million on the three films. And governments started two years ago in Cannes. The project caught the imagination of the entire world.

However, we did come up against businessmen and corporations. There was a person of Swiss filmmaker demanding to know why Krasiński had given assistance to a Polish filmmaker to produce a French film. The French also started to ask me questions.

While it is not always possible, I tried to follow the rules and I succeeded. There is an exemplary balance in the three films between nationalities. The first film, which was shot in France, had a majority of French technicians and actors.

In the second film, which was shot in Poland, there were Polish actors and a certain number of French technicians. All three films had the involvement of Swiss technicians. Four languages were spoken on the set – Polish, English, French and German – with persistent simultaneous translation. I was afraid that mutually-antagonistic clashes would form, that we would have national struggles in this little community, but that did not happen. The content was stronger than everything else, and we were driven by an objective. This in spite of very difficult working conditions: we worked six days a week, twelve hours a day, sometimes more. At the very beginning on Blue, we had to work for over twenty-four hours at a stretch with no break.

FILMOGRAPHY

Maria Karmen's producer credits include *Takto Nie Widać* (Leap into the Void, Marco Bellocchio, 1980), *Snow* (Zim Pół/La Vie) (Every Man for Himself), Jean-Luc Godard, 1983), *Pasok* (as Voyageur) (Claude Chabrol, 1984), *Inspector Louatin* (Chabrol, 1984), *Am Röver les Enfants* (Louis Malle, 1987), *Marques* (Chabrol, 1987), *L'Histoire des Femmes* (Story of Women, Chabrol, 1988), *Ten Błęd* (Pierd Louganitz, 1988), *Madame Bovary* (Chabrol, 1991), *Monoplys* (Barthelme, 1993), *Betty* (Chabrol, 1993), *L'Enfer* (Chabrol, 1994), *La Vie et les Aventures Extraordinaires de Soldat Jean Ziskenberg* (Jim Marmel, 1994), *Le Soliste* (Gilles Poirier, 1994).

KRZYSZTOF PIESIEWICZ CO-WRITER

Kieślowski and I shared a world vision: he as a filmmaker, and I as a lawyer. What interests us is the intimate details of people's daily lives.

Our only problem has been keeping the same eye on the world around us. We always know what we want to tell and how, but sometimes we don't have the strength.

Usually, even if we know exactly what we want to say, we must be careful not to be too off-camera, too removed from life. The most important things are people's suffering and their dreams. It's up to us to identify the causes; up to us to have the camera look inside the individual's character. Moreover, we think that we can convey the most complicated things by using sym-

bols. Thanks to rules, people are ready for this type of language, especially for dialogue that is succinct, systematic, and pared down. During the editing, Kieślowski cut out half of what he had originally envisioned and kept only the essential. We are left with a system of signs which makes our purpose clearer.

All this requires an enormous effort, physical as well as intellectual. I don't want to seem pretentious, but it's really a creative suffering. And that is why I try to keep my feet on the ground by still working as a lawyer. It's a question of honesty. I don't want to talk about the world without having a real connection to it. It's the only way to be aware of people's reality and to also reach the spectator in the context of their own reality.

Our methods of working aren't very orthodox. We ask ourselves questions: What are we trying to say? What do people breathe today? Then, we try out characters and try to live with them. More than tell a story, we describe characters, although our dramatic constructions remain very classical.

Kieślowski and I are working on another trilogy: three stories closely tied to the end of the 20th Century. We know how we want to tell them, but we don't know if we'll have the energy to do it. I would love to be able to carry it through, it would be a sort of conclusion to *Decalogue*, *The Double Life of Véronique*, and *Three Colours*. I will stop working in film whenever I feel that people aren't interested in what I have to say any more. And if I no longer interest them, it will mean that I am no longer able to tell them about what is deepest inside them.

The more time I spend with Kieślowski, the more I become a pessimist. That's why I want to make films which become clearer and clearer, in order to fight against this feeling. To fight against it in myself, naturally, and then in the viewer.

SLAWOMIR IDZIAK

DIRECTOR OF PHOTOGRAPHY ('BLUE')

Kieślowski and I talk about everything! Technical matters, of course, but also about the actors, the staging. I share my impressions and feelings with him. Krasiński never steps behind the camera because of his experience, undoubtedly, but also thanks to the trust there is between us.

It comes from our style of working in the East. Our tradition is different. In Poland, the director of photography isn't merely a technician. He works very closely with the director, he may even collaborate in the writing of the screenplay.

For Blue, Krasiński gave me three versions of the script to read. I read him I performed the first. From that point on, we began discussing it and we revised it together. I think that a lot of the film's stress will be mine. But that is not out of the ordinary in Poland.

In Poland, future directors and directors of photography study together at the same schools with the same professors. That's how they pair off, start out together, and continue collaborating in a way that is increasingly fruitful.

Kieślowski stands apart in this sense. He changes his director of photography on practically every film. The result is that each cameraman shares his world with Kieślowski.

There are two constants in my world: the camera on my shoulder, and the use of filters. From that point on, anything goes. I especially try to find a colour which seems to correspond to the movie's tone.

Kieślowski only does one or two takes per shot. Every director has his temperament and style. These are personal expressions. I adopt Krasiński's style and try to make the most of it by the colour. But I realize that it may be problematic for an actress like Juliette Binoche. Her work is so fragile and complicated! ■

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The Craft of

This supplement is the first of several to examine the work of directors of photography (and other key film technicians).

A future instalment will concentrate on the work done overseas by Australian cinematographers.

Cinematography:

Laila Hannach
and Ruffalo Caputo

Artful, technical, collaborative: there is still a good deal of mystery surrounding the role and function of the director of photography (DOP) within the filmmaking process. A DOP is capable of creating images that transport the audience into different places and times, with apparent seamless ease and subtlety. DOPs are a powerful force in the creation of the "look" of a film and, hence, in determining the dramatic mood and tone of a film and, to a lesser degree, determining a film's structure in terms of coverage. In the times of movie splendour, more seems to be understood of the process of filmmaking than ever before. But there is still a general misunderstanding of the role and function of the cinematographer.

Last year's CinemaScope Conference hosted by the Australian Film Television & Radio School and the recent documentary, *Wonders of Light: The Art of Cinematography*, have attracted considerable critical and public interest in the craft of the cinematographer. Through the years—inspired from specialist trade publications—recognition and appreciation of the director of photography has been international. The reason is largely due to the fact that the prevalent paradigm of film criticism for the past 30 years (cinema-as-subtext) and film education in the student course then heavily bent on

establishing the director as the principal creative source to the extent that it overshadowed other principal functions and figures of responsibility.

This is not meant as a diatribe against auteurism—auteurism at its best has been a major force in valorising film as an art form worthy of critical study. But with its battle in literary criticism, cultural practice has often placed undue emphasis on literature at the expense of the diverse visual and aural techniques and forms that came to signify as cinema. While many would be immediately familiar with phrases like a "Orson Welles film", "Michael Powell film", or "John Dugan film", even if randomly brought up in conversation among film enthusiasts, not many would know what is meant by such terms as a "John Alcott", "Otto Heller" or "Gustav Gullberg film". Indeed such wording would be freshish if not completely out of the question in the usual parlance of film criticism. Yet it is the director of photography who is in large part responsible for the images we actually see on screen, and that contributes much to a film's outcome—to its success or failure as the product, joy or sorrow experienced by an audience—and is the labour or freedom expressed by others. Events like the APTIS conference and Video



Cinematography

An Art (?) and its (Dis)contents

of Light have been long overdue and come at a time when there is dire need to re-evaluate critical perspectives on the filmmaking craft in this country.

But negative light can also signal particular traps. Just as director-oriented criticism holds sway over the interpretation of films, there is a real danger of over-fetishizing the role of the DOP. Misuse of Light, for instance, can be seen to be partly at fault in this regard. The film's emphasis on strong visual styles through examples from the German cinema of the 1920s or American film noir of the '40s, explicated upon the audience like the DOP as a superstar, which does not give much leeway for exploring modest personal styles whose strength is the work's appealing incidents.

To use a phrase like "a David Lauder film" is another case in point. Its trivialness is not only indicative of the neglect of the role of cinematographers. It also points to the fact that our critical vocabulary is highly impoverished dealing with the cinematographer's contribution. What is needed is less a rush to seal a new set

of auteurs than a greater understanding of the integration of cinematography with other levels and layers of the filmmaking process.

This article is not intended for the specialist reader looking for to an inventory of personal lighting styles and techniques. On the contrary, it is meant for the curious reader with a view to understanding cinematography primarily as a job. What follows is a practical survey of the role of the cinematographer which involves one preparation for a shoot — if you will, some hard-and-fast frame-span truths. The article is peppered with excerpts from original interviews with these DOPs. Russell Boyd, Denis Lenoir and Steve Meisel. Boyd is a veteran Australian cinematographer with an extensive list of credits (see "Australian Cinematographers' Checklist," p. 54). Lenoir is a foreign (French) DOP who has shot one feature (Diego) in Australia, and Meisel is a 'young gun' with Broken Highway and Stray Bullets among others in his credit.

A cinematographer needs to meet a complex heretofore understanding of both the visual arts and technical innovation. He and he is responsible

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ble for a large and immediate part of the crew and next to the director is the most influential person on the set. In any shooting day, everything is achieved by constant relation between the director and the DOP. The DOP is also a link between all of the other departments and at most every department needs to confer with the DOP on a daily basis. Hence, a DOP must be able to think fast, decisively, and be a good common color. These abilities can be as important as technical and aesthetic understanding, especially with regards to meeting a film's budget and shooting schedule.

But it is not only a matter of putting in a film on time and on budget. It is also a question of doing a film well and true to the story. Most cinematographers would agree — indeed, film makers in general — that telling a story is of the utmost importance. Perhaps James Wong Howe expressed it best many years ago with the view

that all cameramen are "subservient to the story" by which he meant that to photograph each different story in like manner is analogous to working with "a rubber stamp."

Thus subservience appears to be the name of the game, and part of this subservience is determined by the relationship between the director and the DOP. Somewhat analogous (is it right?) the director of photography is a left-hand medium: the link between the creative abstract desires of the director and the means to achieving those desires.

BURRILL ROTH My feeling is that a cinematographer has to interpret a director's view of a scene in a visual way, to help the director put the story on the screen. I believe very strongly that the cinematographer's role is to be subservient to the director; it's there to help and work for the director — basically to achieve technically what the director is doing emotionally.

DAVID LEBOWITZ My duty when working on a movie — before the shooting begins — is to define, or guide, by some kind of mental translation between the director's brain and mine, the vision of the future movie, to try to translate this vision into technical terms.

MIKE MANN I believe the job of a cinematographer is to tell the whole picture with your mind and help it flow so the director can see you as a bounding band. When shooting any particular scene, you have the scenes that came before, the one that comes after, and you are connecting them together in your mind, and your job — as a relationship with the director — is to define in camera what the creation of the scene is.

As the quotes suggest, the DOP and the director perform a closeworking relationship at times an almost intimate, familial intimacy. It tends to go without saying that the level of subservience to the story tends to be matched only by the level of complementarity between DOP and director.

Nonetheless, the need to have a strong technical background, which is inherently subservient to the story, always tends to place the cinematographer in a debased position. On the one hand, the job involves physics, chemistry and a lot of other things in translating on a film for a cinematographer is like embarking into battle as a general. The DOP has to have a strong knowledge of the artillery available and required: lenses, cameras, film stocks, filters, grip equipment and lights. The cinematographer is constantly involved in strategic decisions based on what the director wants at any given time, and within the constraints of time and money (often represented usually by the first assistant director).

On the other hand, the DOP has to be able to relate to, or tap into, the artistic, visual desires of the director. In this sense, the DOP can be in a very rewarding position. Often, this involves breaking uncharted ground, pushing the technique in different ways in order to create new images. This is particularly true when it comes to an understanding of film stocks, because the film emulsion itself is where the image is formed; a DOP must be aware of how different film stocks will react when exposed. If the DOP does not have a very strong understanding of the chemical make-up of the film — what characteristics it has, the degree to which the stock can be under- or overexposed, how to "push" it to create different effects with color — knowing what can be achieved in the laboratory — then the DOP will have placed enormous limitations upon him or herself. It really is a case of "knowledge is power."

Hopefully, and ideally, a cinematographer reaches a point where this sort of knowledge becomes second nature. Of course, as film stocks and equipment change, there is always a need for more knowledge, which comes via testing in pre-production, albeit essentially the cinematographer should brooch a factor: the cinematographer is comfortable enough with it to still be open to the emotion of a scene, and to put his or her own artistic temperament and intuition, as well as those of others.

JOHN The knowledge of the technical side is extremely important. The cinematographer's knowledge of the lab, various film stocks, understanding thereby all that he or she puts in front of the lens will react on film.

the way to light in a certain way to evoke a certain mood, these are very important parts of the cinematographer's function.

LENNIE Sometimes I don't remember where I told me that cinematography has to have its feet on the ground and its head in the clouds. You go tomorrow to the other end, leaving room for the creative and intuitive to bloom. But at the same time, not missing out of the technical side that we know.

What I mean by technical is chemical, because the other rules — the grammar of the cinema — are rules you can cross and deny. It's conscious of the rules, of course. Take the simple example of the 180-degree law: the line between two actors which you communicate with the camera. It's a standard knowing the effect you are going to get if the line is crossed.

DAVE MASON However, tends to disagree.

MANN I find I know every most of the technical knowledge I have and just reach for the heart of the scene. It becomes like a character. My character changes in relation to whatever picture I am doing and I adapt a photography the director and I feel will describe a scene or push it as far as it will go within a genre or mood.

I look for a character to adopt a visual that will take the crew behind the director and move into being and uncharted waters. I never fall back on technical knowledge because I think each filmmaker should transcend itself. The scope, in relationship with the director.





LEFT: THE SPECIAL EFFECTS AT THE TIME OF SHOOTING BETWEEN WOOD & FRODO BAGGINS. RIGHT: CINEMATOGRAPHER JOHN LARSEN, WITH ACADEMY AWARD FOR BEST DANCE

Should be a new creation, and I become a new being for the script if you have the technical knowledge, you can filter it away and never be hindered by it, you just turn and create with a unique expression.

It is precisely the duality between technical and artistic that is cause for some debate amongst cinematographers about the extent to which cinematography can be considered an "art," which is really part of a broader debate of whether cinema is art. Carlos Laisa is one who has definite views on the subject.

LARSEN I hate the cliché of "painting with light," for example. I think it is completely ridiculous and primitive. If I want to compare my work on film with another art, it is closer to composing a musical score than anything else. You give the script a kind of subject or modulation, enhancing some aspects or denying others by the lighting.

I do not see myself as my colleagues as artists, but as craftsmen. Someone who builds a chair is not an artist. He is one that has an artistic temperament and could put a lot of him or herself in a chair, but a chair is not a piece of art. A piece of art expresses something about humanity, death, identity — these sort of things.

A cinematographer's personal style or artistic desires are always limited. First, it is considered, a DOP's contribution is set by the simple requirement to follow the director's desires, though there is always room to "move" within this direction. However, as Geoff Burton has

pointed out elsewhere in his interview (pg. 40-41), one limitation cinematographers discuss when it comes to style is the knowledge that filmmakers are ultimately responsible to the investors of the film, and that essentially the film represents just that: an investment. From a producer's point of view, a film fulfills a different agenda: to at least make its money back, if not a profit. Therefore, the cinematographer and other principals on set — director, production designer and sound designer — in varying degrees are always responsible to this obligation. Photographers can never be a purely independent studios.

Of course, it is difficult for DOPs not to want to create innovative and beautiful images in their work. But each shot and every scene should be designed with character, development and the progression of the story in mind. At times, this may require less than perfect imagery.

LARSEN I think cinematography is not important. The story, actors and directing are important. If there is room for the cinematography, then this is fine and I am pleased. But the best lighting is that which you don't notice.

When an audience comes out of a theater and goes, "Oh, we've seen beautiful images!" you can be sure the film is very bad. Otherwise the audience wouldn't speak of the images. They would speak of the other actors and story.

Special is I hate the kind of images which show off when you have the feeling the

cinematographer is trying to convince the audience of how talented he/she is or she is. This is the worst thing that can happen in a movie.

Now that doesn't mean you have just to do plain and average cinematography. You have to give a lighting which has meaning, and which adds something to the audience's mind.

BOYD I only do the extreme angles and lighting does not seem to cover the important part — telling the story — is overlooked by some sort of technical wizardry. I would definitely agree that if the lighting is too bold in certain instances it can hamper the telling of the story. Even an actor's performance can destroy a mood if it is so brilliantly artistically "good."

HARRIS Photographers can easily take over the performance and the film. It is very important to get out of the edge, which is below the performance or structure of the film in order that the photographer never takes over. If you know you can take over, then you can pull back. It is important to pull back and not make every shot beautiful because that is not what people want. It becomes distracting eventually if the images are too beautiful because I can look at images forever. "Oh, that's beautiful!" and then about making the performance and the main thing is the performance.

One aspect of filmmaking that is so obvious it is also often forgotten is its collaborative nature.

LARSEN The director and I decide on the photographic expression together, whether I am asking the director questions, or trying to guess through getting to know the director better by having a coffee, or by seeing a movie together. Some directors like to show you pictures they like very much, not to copy it, but to get some inspiration. It's the same thing as going into a museum to get some strength for your work.

When making a director I haven't worked with, we have to decide inside in only three or four weeks before we are shooting the movie to be very intimate about the shooting plans, and to just meet each other in an office and talk about the work is necessary, but not enough. In my way of thinking, I seek and need to share an emotional experience or several emotional experiences.

BOYD An important element in realizing in that the production designer has a big role also is well. The place and production de-

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night's (both Australian and American movies don't often get a look in yet their involvement is crucial). Designers should be given more credit, particularly if their work is something that is not contemporary or is a little bit out of the ordinary.

HAAS: Hopefully the look or style of a film is decided on negative. I leave the director to have images, to give me pictures, to give me designs, and I look to be able to respond on them if I can. It is less to give the director back bigger images and thereby take the film to the limits of expression, to the limit of the heart of what we are after.

What I like to do is sit down with the director and spend at least a week with them in pre-production going through structure and the way the director visualises scenes. This allows me more input in being a technical support.

Most of the time, the "look" of a film is the result of a collaborative effort between director, production designer and DOP. But there is a self standard over how much of the photography, in terms of coverage, composition and lighting, is controlled by the director or DOP. From film to film, director to director, the approach seems enormously depending on a director's attitude, experience and temperament. As is the case in Australia of late, a director will not have a strong technical background because it is the first time but can't feature film and will be happy to let the cinematographer take control of the photography's approach and style in other instances, the director may keep a tight rein. **Assistant Alan John Dugan**, who maintains a fairly consistent world view (particularly with characters), is likely to maintain a consistent style. But, even so, it would be tedious to assume the contribution of DOP Geoff Burton to be identical to Dugan's world view. Indeed, Dugan's films underwent a major stylistic change as a result of his collaboration with Burton from around the time of *The Year My Voice Broke* (1980) — a collaboration which has lasted ever since.

There have been many interviews over the years where cinematographers have discussed their personal views and philosophies on what they do. But a cinematographer's approach to the task at hand on a shooting day is often without precedent. James Wong Howe probably became the first human daily when he started on shooting the first night sequence for Robert Rossen's *Body and Soul* on roller skates. On John Ford's *The Grapes of Wrath*, cinematographer Winton Hoch had the choice of two films: one marked down, while the other heightened a casual first moments before an Indian attack on a homestead. Hoch's response at the time: "Why the hell not, anyway? It's not as if it's a matter how

much planning a pre-production has taken place, there are always things that cannot be ruled down (and, perhaps, should not be). Often, as told have not been on the set, whether it is a location or studio set until the day shooting begins. Much is left to "happen" on the day because a good deal of the decisions about coverage, camera angles and lighting is dependent on the actors' movements within a set.

Generally, when the crew arrives on a set the first assistant director, continuity and DOP (with assistant gaffer and grip) watch the director go through the action with the actors, in what is called a "block through". This is a very rough rehearsal which establishes how the scene will carry in terms of action and cinematography. As the block through is taken through, it paces various things will become apparent to the camera and on-set crew, depending on their own agenda. From a DOP's point of view, he or she will be mentally considering the lighting and possible coverage. Once the action has been established, the director and DOP discuss coverage and maybe a further one or two rehearsals are performed to decide on camera placement and movement. It is common practice for the director and DOP to use a viewfinder at this point, which is a lightweight and compact visible lens which allows the DOP to see the shots without having to set up the camera.

Once coverage has been decided upon, the actors will go back to make up and wardrobe and make up to perform some more rehearsals in private with the director. The DOP and gaffer begin lighting the set, and the grip and camera assistant begin setting up the first camera position. Once all of these tasks have been accomplished — which at the very least will take half an hour though sometimes as much as two — everyone comes back on set. Two or three "read" rehearsals take place until the director is happy with the performance, and the camera operator (who may also be the DOP) is happy with the cinematography of the camera. Then shooting begins.

BOY: Let's say it is a two-and-a-half minute scene and it is going to take all day to shoot. The way I think it should always happen on set is first the director will establish for quite a while and let the actors do whatever they want as they are important to give the director and the actors time to sort that out, so they feel comfortable with the scene. They can talk about character and all at that sort of stuff, and generally get comforted with the scene.

Then it is time to bring in the DOP and probably the operator and continuity if they haven't already been in the set as usual assistant. Then the way I approach it is to let the actor go on free as he or she wants to go to walk anywhere on set they want to walk, but once they've committed themselves to it,

they need to be able to do it again for the camera.

After four or five rehearsals, the actors have usually pretty much got their own cinematography down. At this point, we put marks on the ground for where they pause and we cinematograph the camera in it. In the next time, the operator and I are thinking about where I can bring in lights, whether through windows if it is night, or if I can put in a practical lamp at a certain spot because there is a fairly long dialogue exchange, and so on. Usually I want that to come from the director's cameras, and for as long as cinematograph the camera around them.

Alan Dugan, who was one of the overseas guests at the APTNS Conference, has an interesting approach to "block through". Before the director and actors begin a hearing of the scene, Dugan insists that any practical lamp that is on set, or any above camera such as set stars, be turned on or utilised. His philosophy is that the light sources will become reference for the actors' movements and that, almost automatically, actors will begin to move around the set with the light in mind.

Although much in terms of coverage and lighting is determined on the day, there should always be some concept of what will be involved for a variety of reasons — making sure the right equipment is available to achieve a director's requests.

LEWIS: Most of the time the director has decided their coverage on the night before and carries on the set with a small piece of paper which is not a storyboard, but some sort of shot list. At the time of shooting we can forget the shot list, rehearsal with the actors and decide on something completely different. But if there is a crisis of ideas — that not my inspiration, but just ideas — then at least we have the shot list.

Whatever the idea of what shots are involved is also carried from a scheduling point of view. In order that the first assistant director can estimate how long any given scene should take to complete.

While day studios are involved and so much of the lighting is set out the cinematographer's control, this situation may require special demands and decisions in terms of time of day or shoot.

BOY: In the early days of production when the first assistant director and the production manager are making up their schedules, I can very vocal about the time of day I'd like to shoot certain exteriors given the right circumstances. A good first (assistant director) will lend over on the radio to try and accommodate the cinematographer in the



regard. It's important because the knowledge is easily different tomorrow and of the day to the other end of the day.

I've always maintained that I believe we much harder to light because obviously you have less control of the elements than you do in the studio. The circumstances are often impossible to make and all you can do is try to convince the director it is shooting a certain way. Often they are not interested. It is an area where you have to make do.

When working on a union film in the U.S., a cinematographer must use a camera operator. That is, the cinematographer does not physically operate the camera and may not even be responsible for setting up or refocusing the shots. When Conrad Hall came to shoot his first feature for a company he formed with two other USC graduates, he was lobbied by the International Alliance of Theatrical and Stage Employees (IATSE) despite a legal loophole which enticed him to shoot the picture. A solution was proposed by the union. Hall hired a cameraman (some film on the bus and photograph the job), he himself, provided Hall paid the cameramen and gave them the credit. There are numerous stories like Hall's, of cinematographers refusing to relinquish their role as operator and instead having an operator paid to do nothing simply because he or she "must" be there.

That is not the case in Australia—and whether or not a DOP operates the camera is dependent upon the nature of the film, the budget and, importantly, on the DOP's desires. On occasion, a producer may put pressure on a producer

film to use an operator, essentially because the producer can be concerned about meeting the schedule if working without one. Having an operator certainly gives the cinematographer more time to observe the whole process, and make sure it's right. But it also takes away some of the DOP's control and adds yet another element to the collaborative tangle between the director and DOP, since a good camera operator is largely responsible for deciding on composition, coverage and camera moves with the director.

BOB: I have mixed feelings about having an operator, because even on a client like the way a scene is shot is totally up to all your hands, in that the operator and the director will obviously figure out things while the DOP is off in the back of the spotlighting the background or something.

I think that camera operating is one of the great joys in filmmaking. The best camera operators are the ones who can teach this of the technique of camera operating, say more. They just think about how to tell the story.

LEON: One of my pleasures after a hundred weeks of shooting is the hope of having won or obtained the trust of the director. I am, in fact, the only person on the set who has seen through the viewfinder the shot as it will be on the screen. The director, who has an opinion of what the actors have just done, will also ask my opinion about the shot, sometimes the acting, but mostly about the whole thing: the timing, hitting the marks

ANDREW COOPER (CAMERAMAN), CONRAD HALL (CAMERAMAN)

with the grip, the rhythm and tempo of the actors, the camera's following them, the kind of image which appears when everything is perfect at the right moment.

Of course, maybe you can see it from outside by just looking at the camera when it moves. But for me, at the viewfinder, I am the one who is able to say "Yes, this is finished" or "No, I think this is good but I think we should try another one."

LEON: Having an operator dependent on the director. If a director has a picture in mind where he or she has very clear images, my role would not be as controversial. Some films can be very contained and therefore an operator can give more to a film than I could because it might be a materialist picture featuring it you operate yourself, you do not sit at the controls because you haven't time to sit down and get the frame exactly perfect. For some films that is really important.

Over the past ten years, the use of a video split (aka video assist) on set has become an industry practice. This is a video camera attached to the film camera which sends what the film camera sees, and is added to a television monitor. When the video split first became available, it was received with mixed reactions. But when there is the voice of a cinematographer not operating, video splits are an ideal way for the DOP to be able to keep an eye on what the camera is doing. Arguments against the monitor have been largely based on the fact that it distances the director from the actors, and detracts from an intimate atmosphere that is an ideal support for most actors. (There are some directors who consistently do not use video splits. John Dugan being one.)

It would appear obvious that whether a director decides to use a video split or not may be dependent on the nature of a film's budget. But it is also largely determined on the director's past experience with the DOP, or whether the director and DOP feel they can trust and know what the operator is doing. When a long-term collaboration has evolved between a director and DOP, it is easier for the director to give the DOP greater freedom, given their combined technical and aesthetic knowledge. But if a DOP and director do not share a close or understanding of what a camera is doing in terms of movement and lens work, and if there is no video split, then usually the director will check the shot through the camera, and may even operate on one of the releases.

During the shoot, however, a director needs to continually refer to the operator on the set

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area of the shot. Thus, not having a monitor can be a disadvantage for the operator since, not only the director but constantly the art department, the boom swinger and others, may need to look through the eyepiece, which sometimes can be time-consuming and cause confusion at the camera.

NOTE: It is not only strongly the video split is not there for the crew, it is there for the director. On commercials it is far different. The video split is not there for the crew, it is there for the agency.

I think the video split is a great tool because the camera operator can get on with his or her job, rather than having other people looking through camera and consuming time. But it is also a tool that has to be used with discretion. It is there for the director only and whenever he or she chooses to be privy to it or not — the DOP, continuity and the producers.

LEONARD: I've worked only once with the video assist and I hate it. I think the director should neither look on the video but should be close to the camera, looking at the actors, saying the words with them without any sound supporting them and sustaining them. Most pleasantly speaking, if they are on the edge of a cliff and about fall, the director has to be ready to help them just by his or her presence. I am sure there are some mental links between them, but if the director is some meters away behind a camera looking and as the performance is completely affected.

Whenever actors perform in front of a crew, it has something to do with the theater. In theater, there is a relationship between the actors on the stage and the audience, and on a filmed there is the same relationship. If the crew is somewhere else looking at a television monitor I think it is useful for the actors, because they need something. If there is that look, I think their performance is different.

It should be clear by now that a cinematographer's contribution is predominantly the make-up of a collaboration with the director, but a cinematographer must also work very closely with actors. Most notable films have that development between cameramen and actors in the freedom of glamour photography under the Hollywood studio system, particularly from the 1930s through to its high point by the late 40s. Actors like Greta Garbo, Marlene Dietrich and Charles Laughton often sought the services of a cinematographer — particularly William Daniels and Henry Steadling — they had come to trust. A less notable aspect of the DOP actor relationship, however, is when a camera performance. Sometimes, only the operator/cinematographer is the one actually looking through the eyepiece and seeing what is happening. An actor is generally very aware of this fact.

American actress Katharine Ross once expressed the opinion that the cameraman is the only real audience an actor has. The operator, in particular, needs to work closely with the actors in order to establish their placement in the frame. But the relationship is not always easy, some actors can suggest (if not demand) that a cinematographer take a certain approach either with lighting or camera angle.

NOTE: If actors were like it in certain ways, and I think they might be right. I will attempt whenever possible to light them that way. (a) to keep them happy, and (b) because they probably know better than I do if I disagree, then I won't do it. But I will certainly listen.

The difference between American actors and Australian actors is that the American actors are generally more conscious of how they are lit. The way they are shot with certain camera angles and certain lenses than Australian actors are. It could be because they have more influence.

Actors in the States have enormous skills, once over a production and perhaps when they get a little bit of knowledge, they think they are actually have a lot of control over what's in charge of photographing them.

I tend to light men for character and women for cosmetic reasons, only because I guess that's the way I've developed. I would never deliberately put an actress in an unfattering light unless there was a really good reason for it, whereas I would be more inclined to put an actor in something that is more dramatically correct. It's really a matter of believing the two, really. But you can't go from one method of lighting one actor to another style in another shot just because you are going from a close-up of a man to a close-up of a woman. It is a matter of seeking the style's together.

LEONARD: If, for example, you are willing for another light to arrive on the set, at the time you have to say "Well, that's too bad for the next time I will do it in a different way, but we can shoot now because it is more important and I already have taken too much time." It is a matter of not putting too much pressure on the actors. Maybe it is at the end of the day, the sun is going down and to ask the actors to be good for one or two more takes just pressure on them.

My job is quite easy in comparison to the actors, because they expose themselves, and if they don't like something on the set, and it could even be the lighting, I will change it. Of course, I will try to explain to them why the lighting is the way it is, and why I think is a particular scene they shouldn't worry about having half their face in shadow or whatever. I try to explain to them that my lighting is trying to help them give something to the audience. But if they don't agree, I will change it enough to make them feel a bit more secure.

Recent times have witnessed in new developments in visual technology and major changes to film production, mostly in the area of post-production. With digital editing facilities, we

ROSS, GALT (MONTGOMERY) (LEFT)





Geoff Burton:

Cinematographer

ii)

Interviewed by
Lillian Hannah and
Raffaele Caputo

Geoff Burton's first film as director of photography was *Smoke Tree Run Away* in 1978. His rise to prominence as a major Australian, and world, cinematographer corresponds with the renaissance of modern Australian cinema.

Just as Australian cinema has gone through many changes, so has Burton's. He is not a cineaste who makes every film he does look similar; rather, he is a great believer in finding the right style for every individual film and individual director. This can be seen in such diverse work as *Green Ben* (1976),

A Country in the Sun (1980) and *The Moslemman Kari* (1993). Since 1987 and *The Year My Voice Began*, Burton has been John Dugan's DOP of choice.

Their most recent collaborations are *Win Somers* *Sex and Sin*.

Not just content with being a top DOP, Burton has recently (re)directed his first feature, with Kevin Dowling, *Sex Sex as Us*. Based on the play by David Storen, and starring Jack Thompson and Russell Crowe, it is the story of a father's coming to terms with his gay son. At the time of going to press, Burton had also just completed shooting *Here Somers*, Richard Franklin's first film in Australian since *Roseanne* in 1991.

At the 1999 Cinematographers' Conference, you chaired a debate about whether there is an Australian style of cinematography. The issue was never really resolved.

I thought that seminar was terribly interesting and did answer the question in a way. Perhaps what you said a lot of other people were looking for was a definitive, majority answer by all the participants — that. "Yes, there is a style of cinematography which is Australian." But if there is an Australian cinematography, it's not that obvious — and it is certainly not that easy to define.

In fact, all the contributors to the panel offered up all sorts of material which we talked around and about. Sometimes comparisons to foreign product, while others drew parallels among differing Australian product.

The most interesting thing was that what the participants were showing were very Australian films and very Australian cinematography, but there seemed to be an inability to analyse and define why it is Australian.

Personally, I think it is unquestionable that there is a methodology involved, and a magical cinematography that comes from Australian consciousness.

Can you define it?

Not easily. There are elements of Australian cinematography which are quite easy to pin down, but how these elements actually contribute to a definition is very hard to say.

What are some also looking for when an answer to the second question. Is there a such a style, does it travel? In other words, if John Dugan is a typical Australian cinematographer, does the work he does in America have the same style as what he does back here?

What came out of the seminar is basically, "No." In fact, Peter Jackson spoke eloquently about the idea that when you move, you move culturally as well. You adopt the style of the country you are working in, or what your employers are asking you to shoot. You tend to forsake your own cultural roots in a sense.

Can you resist it?

Probably not very successfully. If I went to work in Hollywood to photograph studio pictures in the same way that I work with, say, John Dugan, I would know that's very thing. The way I shoot John's films is not very Hollywood. The way the Americans, tonight, the way they shoot, especially up-and-as-on in very studio. I would not do all the elements which clearly define this as Hollywood studio pictures.

If one were to successfully resist in Hollywood, one would have to shoot a specific way which is why the major Australian cinematographers working there — Dean Serlin, Don McKeown and John Seale — do just that. If you take any of their recent films, such as *Last Action Hero*, *Plain Men* and the *Glenn Martin* comedies that Don McKeown does and look at them anonymously, there is absolutely nothing about those films which says they are shot by Australians.

These guys were basically new cinematographers when a relatively new film industry in Australia. The styles they developed or worked with in this country were never greatly advanced down the line, and they sort of stayed out while they were old, young and fresh.

But there is an interesting parallel when you look at the work of more established European cinematographers, such as Vittorio Storaro, Nestor Almendros and Sean Byrne, and the work they did with their respective European directors. The films Nestor did with François Truffaut and Barbet Schroeder for instance, are extraordinary. Look at Sean Byrne's work with Ingmar Bergman, entirely characteristic cinematography. The brilliant Italian cinema which Storaro shot out at Cinecittà are very much his films. You see them on the screen and know immediately they are his work.

None of these of their work or have worked in Hollywood — Nestor did before he died — and they have all produced Hollywood pictures. Look at *Shogun* in Seale shot by Sean Byrne. It's



just impossible to look at that film and imagine this is the same cinematographer who shot one of Bergman's most successful films.

Would that also be because they left the directors they normally worked with?

Of course. When you try to define a style, are you talking about the individual cinematographers as creative artists? About a good director telling another how to photograph? Or about the collaboration between the two?

The point is that there are a number of factors and components in the debate. For instance, *Shogun* itself. I worked with many other European directors so the difference in his work for *Shogun* in Seale is immense. But Almendros worked with many a decent major European director before he went to Hollywood, and was still able to maintain an Almendros style in that film.

Working in Hollywood is not of like cultural imposition. But it is not imposed on you as an individual. You are choosing to subjugate your own ethnic culture background to help on another. The ground rule is that unless you don't, you are not going to work there. So for a choice one makes.

A couple of years ago you made a statement that the intrinsic "Australianness" of our cinematography was in danger of being lost. Do you think the situation has changed?

I think it is still at risk. But wherever I feel Australian cinematography has become lost, a film or series of films will emerge and eventually both and indicate that Australian cinematography is alive and well. Because there is difficulty in defining Australian cinematography, it also becomes dependent on the nature of the times being made.

When kind of films would they be?

The recent films to evidence Australian cinematography, in the most explicit form, have involved landscape.



Isn't the intrinsic quality of Australian cinematography finally tied to landscape?

I think landscape is the largest component of it and probably the most important to recognize. There are also other less obvious aspects such as positioning, covering action, where and how you view people. In a derivative way, this is also landscape, because you always observe people from some sort of geographical situation. But this is less specific and harder to define.

The film Bruce Beresford did in Texas with Robert Downey and with Russell Boyd on camera, *Tender Mercies*, is a good example. It is one of the best film Beresford ever made, and a film that I believe is Australian. Obviously there is a landscape connection because it's shot in Texas and the landscape is a lot like Australia. But the way of looking at point of view clearly belongs to Russell Boyd, who is a past master at defining Australian cinematography if you remove the American accents

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Sofia Land, Frank Thomas, Ben Cobe

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Angill, a Screen Home, Peter Cameron
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Brought Palmer and Katherine
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screen, Peter Blair and Greenleaf,
Freddie Chan, Sin Van and
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Jim Pangle, Isabelle Elberhardt, John
Campbell, An Angel As My Table,
Martin Scorsese, Goodfellas,
Alex J. Pablos, Prisoner screen

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Screen First Capital, The Gunfighter
Part II, Screen screen, Screen of
Screen, Screen screen, Screen screen,
Screen screen, Screen screen,
Screen screen, Screen screen

NUMBER 20 (MAY 1991)

Australia in Context, Gillian Armstrong,
The Last Days of Clint Eastwood, John
Dunlop, The Silence of the Lambs, Flynn,
Dead To The World, Marjorie Jolly's
Screen screen, Anthony Hopkins

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James Cameron, Terminator 2, Judgment
Day, Screen, Screen, Screen, Screen
of Screen, Screen screen, Screen
screen, Screen screen, Screen screen,

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Johnnie Macdonald, Paul, Mike
Edwards, Screen, Celine Dion, Thomas
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and Screen screen, Screen screen, Screen screen

NUMBER 23 (JANUARY 1992)

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NUMBER 24 (MARCH 1992)

Johnnie Macdonald, Screen screen,
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NUMBER 25 (MAY 1992)

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NUMBER 27 (OCTOBER 1992)

Gillian Armstrong, The Last Days of
Clint Eastwood, Screen screen, Screen
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NUMBER 28 (DECEMBER 1992)

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good sense to go along with your measurement. What are you excited about? The main element of *Clarke on work*?

EN: yes. I had never shot a war before and so it was something new. Also, I was a little bit nervous for the first time.

Don't. Mislead. Because it's extremely

All the potential Midlife Spends, which was the height of 1984, threatened a lot of projects around — and not very good ones. Of those around for now is about *Midlife Spend* was the best.

The gap often wrote the songs, Barry Linder was a young writer who went and lived in the Midwestern suburbs and got into the white car song culture. He was a sociologist and I thought he was going to make a really interesting blend out of the material. And it was close. I read every word

Then came *Quang My*, who is an old mate of mine from twenty years ago. We were both camera assistants in Vietnam in the 1960s. He travelled again to Laos and then came to Australia and looked me up.

As it turned out, my relationship with him as a designer was spitting fire. He had the most stressful time, and from the first day I walked in, we had a battle on.

The point is that your judgement is really hampered by all sorts of different factors. Some you can miss out at the time, so make a decision!

These experiences also point to the advanced stage of a long-term relationship with a distributor who can do and go with.

Which belongs now to your working rotation with the new features?

Kim: "If John says me anything, 'I have a film we must do it.' I'll agree to it without knowing what the film is about or how good the script is. I trust his judgement." Suriano both made a mistake with *White Supremacy* and lost out of the mix of possible films on civil liberties. "That's the only one

The real problem with *Wife Sargasso Sea* was the relationship between the producer and the director. There is no doubt about it. Maybe if that relationship had not been a problem, Sargasso Sea would have been a better film. That is, it would be a mistake?

Vol. 100, No. 10, November 2008

in terms of showing people I guess what I am doing is (and I'm giving John the responsibility of the an

Some years ago, we were both off to the big budget film. I was very keen that way, as it because we used to be shooting in Thailand when I have a long association and a strong affinity with a Thai production company. In fact the producers offered me the film before John. It was Yumei's decision, and John's decision not to do the film - he felt there were insurmountable earlier problems - meant neither of us did a because of our own association.

It's John's uncertainty about a film that negates watching balls and rams in Houelle's life. If either John knows what we both like to film, what we both like to do.

Figure 1 consists of four bar charts labeled (a) through (d), each showing the percentage of respondents for different age groups across various demographic categories. The age groups on the y-axis are 18-24, 25-34, 35-44, 45-54, 55-64, and 65+.

- (a) Gender:** Shows the percentage of respondents for each age group, categorized by gender (Male and Female).
- (b) Education:** Shows the percentage of respondents for each age group, categorized by education level (High school, College, Graduate school).
- (c) Income:** Shows the percentage of respondents for each age group, categorized by income level (Low, Middle, High).
- (d) Employment:** Shows the percentage of respondents for each age group, categorized by employment status (Full-time, Part-time, Unemployed, Retired).

in some ways. We have a complementary relationship in terms of my philosophy and his teaching. John is not a technical person at all. All his energy is in the act of going into working with students, which I think is his strength. He allows me a lot of freedom in terms of the technical aspects of our methodology, which is very gratifying. There is not a day that doesn't leave strong questions about the actual competence of the firm, but he is more likely to answer them at night.

On the strength of the relationship over a certain number of films, I can offer up shots to her, which I know she has never liked. He is not going to suddenly like them. On the other hand, John knows his own taste the closest to light is where the war is, because he is closer to

1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.

interpretation of the scene is going to be okay. If two people get really well together, personally and professionally like we do, then there is a lot to be said for the addition of the relationship.

I guess what keeps the relationship really sweet is that there is some city politics of competition between us. We are really just strongly concerned with the priorities of the firm, with making it the best and with feeling a need to complement one another's work.

You've done quite a lot of different films with very different visual styles, even between films like *You Are So Beautiful* (reunited) and *House of Wax*. Not apart from your music, is there a common element?

I think you're right that all the films I've shot are different and all interpreted as a wide variety of film types. It has to do with the versatility of producing adaptive or adaptable cinematography. I don't think anybody could see my films easily, and say, "That's a Geoff Burles film." I'm really proud of that because it indicates to me that the work I do is designed much more to complement the film than to complement an individual style.

I prefer working instinctively. I like realistic subjects. I always have and still do. That is derived from a strong basis in documentary and also the very strong influence of the realist French cinema of the 1930s and early 1940s when I was a young student.

I still watch those films so much (Ginn and the Royal Pains, Tony Richmond, Under American Stars like A Patch of Heaven, The 4-Sleeped Room, The Sporting Life, The Lowliness of the Long Distance Runner, running right up to films like Tom Jones and Per Fawcett the Madling Crowd) and cinematographers like Walter Lassally and Tony Richmond. They were the greatest influences for me.

It was a scheme based on showing British society of its true wants and all. It was like the neo-realists in Italy at the end of the war. The literature was actually producing criticism from out of poverty and distress. Although this period of British cinema was somewhat short-lived, then the neo-realists: they were taking people out of the slums of Glasgow to see themselves in the slums of Glasgow. Furthermore, they were paying good money to see these films because they found them interesting and entertaining. It was not entertaining in the "belly laugh" sense of the British comedies but it was another drama. It was active drama. It was "cinéma vérité" cinema.

The drive for realism in those films really influenced me the most. It gave a sharper view between something which is totally realistic and realistic and something which is a fantasy (it is for realism every time).

More "Vaccination Chronographers" Is Challenged" p. 88.
 See David R. Mustin's "Vaccination Chronographer"



Visions of Light:

The Art of

iii) _____
Lindsay Ames

A few years ago, when Satyajit Ray died and I watched the tastelessly brief excerpts of his films shown in the scandalously short television editresses, I yearned for screenings of new

Asian copies of Ray's entire output.

I had the same reaction to the feature-length documentary, *Visions of Light: The Art of Cinematography*. Yes, I'm prepared to watch new copies of all 126 films glimpsed all too briefly in this co-production of the American Film Institute, NHK (Japan) and the American Society of Cinematographers. Some cinema in the U.S. ran concurrent screenings of some of the films mentioned in the documentary. We should be so lucky.

While a welcome addition to the relatively few documentaries about the technical and aesthetic aspects of cinema, *Visions of Light* is not an encyclopedia, nor does it set out to be. It is an entertaining selective short history of nearly 100 years cinema, with a pleasing array of clips. Intercut with an equally dazzling line-up of cinematographers — from John Alton to Vilmos Zsigmond — who provide a constant stream of quotable quotes. Incidentally, the disturbing footage (these must be from Errol Morris's soon-to-be *Days of Heaven*) (Terence Malick, 1978).

The five big-eyes through time history, sometimes triggered by a cinematographer's anecdote, sometimes in an apparently arbitrary fashion.

Writer and co-director Todd McCarthy says:

"The fun part is that you get to hear all these very colorful guys [the cinematographer interviewees] tell you all these inside stories about the

Now... some of the data is to speak. They have all seen the old film and they know the history better than any other group of people in the world. They know Gregg Toland's work. John Kane's work. Leon Klatzky's work.

When quizzed as the inevitable overseas, McCarthy is quick to respond:

The British audience wanted more British eye. Why don't they do a similar film especially since many of their great cameramen are still alive and could be interviewed.

Where are Klatzky's film? McCarthy thinks the late John Alcott was so important to Klatzky that Klatzky he should have been interviewed also. Why weren't there more women? Well there are two included here: Leon Klatzky and Sarah Klatzky, but historically speaking there weren't any. Where are the Australians? Well for the record, John Kane was among the top cinematographers interviewed, but when it came to paying the material does for was omitted.

McCarthy's full-back position seemed to be guard with

We couldn't include everything we wanted to. There is a film now here because I had look in so powerful, but yes. I wish there was more epic film from the 1930s more Westerns, more musicals. We could have made a full four days.

Whether international is the way Japanese film history is revealed as a series of fantastic anecdotes. For example: Gregg Toland was

undoubtedly an important, influential cinema together, even though he had a relatively short career. He died in 1948. Another collaboration with Gregg Toland on John Kane has conversations with him in 1948. "John Kane was a textbook for all of us," says Leon Klatzky, director of photography for the groundbreaker. Once an assistant to George Barnard during the latter's remarkable innovative period at Goldwyn Studio, Toland is cited as an influence by cinematographers as diverse as Sean Nyquist and William Wyler, not only through John Kane but The Grapes of Wrath (John Ford, 1940) and The Long Voyage Home (John Ford, 1940) as well.

I suggested to McCarthy that it would have been interesting to include some of the techniques used in Kane which had appeared in earlier films by Toland and others. He only partly agreed.

What Toland uniquely did was something. Some things (transitions) in one film and use them in a tremendously dramatic way... but I don't think we could have included the sequence about Toland more than we already did.

Regarding the American bias, McCarthy explains:

I don't know if we could have mentioned the high visual standard it was hard to try and get more international films - Russian, Japanese, Indian, etc. - and also have seen the good films but the idea was that the audience was com-

ing from everywhere and we tried to give an indication of that.

Examples used to illustrate this show that the current trend, which appears to favour European cinematographers over Americans, is not new in Germany. Karl Freund photographed F. W. Murnau's *The Last Laugh* (1924) and E. A. Dupont's *Variety* (1925) using the subjective camera technique so effectively that it has rarely been surpassed. Freund arrived in America in 1929 (too late to work on Murnau's *Sunset* (1927) but a distinguished name in Hollywood followed.

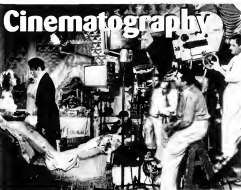
However, what is interesting is the way Hollywood appropriated the techniques and ideas created by the practitioners of what became known as German Expressionism. Hollywood cinematographers like Karl Freund and Charles Rosher quickly adopted to the demands of Murnau when they photographed *Sunset*, and the visual effects exploited so powerfully in the films of this period permeate American film right through into so-called film noir.

One of the leading proponents of this style in the 1940s and '50s was John Alton. His given due credit in *Wonders of Light* with the visual references of *The Big Parade* (Joseph H. Lewis, 1930). Cinematographer John Bailey sums it up as "a simple, elegant film, with strong graphic elements and stark imagery." Another similar story about "John Alton [...] was the child of the dark." The 61-year-old Alton was quite influential at the premiere of the documentary in Los Angeles, but he was such a rather controversial figure: his relationship with Hollywood was always so rocky.

This is not covered in the film, so I pressed McCarthy for more details. He revealed that he was writing an introduction to a reprint of Alton's *Portrait of a Cinematographer* the 1948 *Portrait of a Cinematographer*, which would detail the since-forgotten film career.

Early in his career Alton attracted a couple of people - one of whom was Shirley Corcoran who ended up being very powerful in the AISC in later years. Another was John Arnold who was head of the camera department at MGM. Alton was always more innovative, more daring, more interested in the approach.

But it was the crime melodrama *Face* (Anthony Mann, 1947) which established the reputations of Mann and Alton. Both were hired by MGM when they were preparing *Border Incident* (1946), and Alton (surprisingly) became a favourite of directorial favourite Mann - a director of film noir together.



Based) colourful musicals films which epitomised the so-called MGM look. Allen won an Oscar for his work on *An American in Paris* (1951) BA, as McCarthy points out: "That was still twentieth century. Allen took the traditionalists. Allen worked faster than most, used fewer lights and smaller crews."

Another cinematographer who appears and remains long invisible recognition – he rarely appears in the various pantheons – is Charles B. Lang. Now 91, Lang's career spanned 45 years with a filmography which testifies a surprising versatility. Lang's peak achievements include *A Farewell To Arms* (Frank Borzage, 1930), *The Great one* (for Milt Joseph L. Mankiewicz, 1947), *The Big Heat* (Fritz Lang, 1953), *The Magnificent Seven* (John Sturges, 1960) and *The Killing Moon* (Robert Mulligan, 1968). Like most of his colleagues, Lang is revealed as a modest, amusing and enthusiastic character who, while providing inspiration for contemporary cinematographers, was himself inspired by the pioneers who preceded him.

As a contrast, Gordon Willis, dubbed "the prince of darkness" by David Hall, tends to reinforce his reputation as a taciturn, gruff outsider from the first Coast. But even he cannot resist a grin as he comments on his own work on *The Godfather* (Miguel Fabelo Coppola, 1972, 1974, 1990): "Maybe I want too far [in underexposed] from [underexposed] to be sometimes." William B. Fisher explains the difficulty in maintaining consistency in visual style with the three *Godfather* films over a span of many years:

Fisher, formerly an operator who worked with Conrad Hall, among others, was chosen by Francis Ford Coppola to shoot *Rosemary's Baby* (1968) early in his career and has a stack of anecdotes. Now one of the revered "old masters" Fisher claims he still gets a buzz out of "walking into the set and turning on the first light." His careful recession of little, discreet lighting in *The President* (Andrew Bergman, 1995) is almost offhand yet achieves great references immediately. Looking back at his predecessors, Fisher says: "How do you do better than *On The Waterfront* [Elia Kazan, 1954]?". One answer is his own question: "Yes, do it." He also explains why Marlene Dietrich seems to dominate many of her films: she always had more light on her than any other element (actor) in the shot.

Another master of today's young tale is Haskell Wexler. His credit on the photographs of producing American director George Lucas (1973) is "Photographs Consultant" and Lucas explains what he actually did on it: he claimed he "helped [George Lucas] take little" when Lucas discovered material coming from Los Angeles to San Francisco every evening by plane to supervise the night shooting and returning to



his other commitments in the morning. Always willing to handle possibly unpopular films, Wexler's engaging personality remains personally and professionally popular in Hollywood. No wonder he starts by sensing the master: Victor Wong Howe, with whom he worked on *Passé* (Joshua Logan, 1989), looking over his shoulder encouraging him at certain moments by saying "Very good, very good." With justifiable pride, Wexler relates how he was able to match the late Master Alendro's photography on *Days Of Heaven* when Alendro was called away to work (once again) with François Truffaut.

Alendro is remembered the *Days Of Heaven* shot as "the obvious reference" and wryly refers to the so-called "magic hour" which occurs just before dusk and was the period during each day when much of the film was shot, as "really about 20 minutes."

A modern master like Terence Davies's *The Conformist* (1971) is cited by John Bailey as "a compromise" of cinema language expressed in a clear and concise way. High praise indeed for what was the now legendary cinematographer Vittorio Gassman's first film. Taken by con-

form to design, the documentary makers have included (in the closing montage) a shot from Bailey's slightly stylized *Mohine* (Paul Schneider, 1955) which is surely a direct reference to a scene (also included) from *The Conformist*.

Storck's patently explicit his entire system of colour coding the characters is two of the most beautiful films he worked on, but you get a better idea of his philosophy in the hour long television documentary on Storck's life, *Working With Light*. Sven Nykvist, the other truly international cinematographer, is also the subject of a fine documentary, *Five Sven Nykvist* which details his unique relationship with Ingmar Bergman.

Most cinematographers were also operators, and *Visions of Light* details the contribution of two one-time operators to films where their work is often overlooked. Fouad el Zil (1983) was a four-decade-old operator and cinematographer (Russell Mulvey – everyone agrees). But the long head-held takes, which led one commentator to describe the film as "Welles doing a New Wave film in Hollywood" was by a young Phil Lahti. Lahti's a later career as cinematographer is studied with brilliant work

for Mike Edwards, Jim Pastry, John
Boswell and Mike Mearns

James (James) Spaulding, 1978), was "the most experienced hand" and his arms ready, and a very nice bit of operating," says Michael Clineburn, whose a theoretical spatially-mapping Post of his frequent collaborator Martin Goodman. The professional view: He was responsible for a previous performance, hand-holding the ropes, arms for the bulk of the bridge, and at one after cinematographer (in the studio) presented. When Spaulding that the audience would get a sense of the camera was told in the dark.

Michael Chapman is one of those whose work is loved in Britain but what could be reflected sub-genero the 'New York look' Apart from Chapman's own (seminal) film, *Fear Drive* (Johnnie Sorensen, 1975) there are clips from *Midnight Cowboy* (Julien Kavanagh, 1948) - a fine example of American 'cinéma' there is a number of subtle allusions, William Desmet's *The Sweet Smell of Success* (Maxwell Anderson, 1957), of which cameraman James Wong Howe once said "very few films have felt like" through the more recent *The French Connection* (William Friedkin, 1971) and *Day of the Assassins* (Sergey Lutet, 1975) "it has never felt like" and has inspired a lot of other films like *Victor Kropotkin* and *The Red and the Black* (Luis Linares).

Of course, there have been some equally astounding finds out in the less photogenic L.A. Angeles, many of them made by foreign cine-
mas. From the John Goodman's *Ghost* (1990)

[illegible]

Unlike many ornithophilic birds today, with their conservative mating faith value in many. Chelidon has to be seen in the correct format. But the species equally in other forms like the Gold Plover (Richard Brooks, 1887) photographed by David Hall, and the Jay of the Fynbos (David Hall, 1987) photographed by David Hall. The species are black-headed white species, are exhibiting white illustrating a difference in species for their respective species.

When in *Color* blood was made. Contrarily, and into his fiction, was one of the first real men in American Hollywood. Despite a myopia now in progress, Hall remained his career with a vengeance, and today is still revered by the new breed of cinematographers in his old colleague Haskell Wexler. Hall was lucky to have worked on an urban legend and what film was ever more and he is it. And much of his best work in his middle life. Many of his beautiful cinematographic scenes have never shot and probably will never

about black-and-white. As Allan Davis points it, in an excerpt from *Aspects of the Hunter* unfolds, "Learning to read in black-and-white is a great discipline . . . it's not a trivial matter."¹⁰

As a biologist, one of the featured optimal experiments to determine the origin of life would be to study the evolution of the genetic code. This [journalized] studied demonstrates that spontaneous formation of the genetic code is not likely to have occurred. The study shows that the genetic code is not likely to have evolved from a simple code, but rather from a complex code. This is a significant finding, as it suggests that the genetic code is not a simple product of chance, but rather a complex product of evolution. The study also shows that the genetic code is not a simple product of chance, but rather a complex product of evolution. This is a significant finding, as it suggests that the genetic code is not a simple product of chance, but rather a complex product of evolution.

The juxtaposition of clips from the two-clip Technicolor *History of the Miss Manners* (Michael Curtiz, 1936) and a later example of the film-strip genre, both about the Miss Manners character, is a surprising similarity in itself. The only link that there was a personal difficulty for the Manners in history material from recent colour films such as *McDuff* and *Mr. Miller* (Hobart Aitken, 1937) to *The Qualifier* for *The Wild Bush* (John Packer, 1938) which isn't represented.

There is double incommensurable problem of illustrating the various aspects correctly — GeneScope experts have to fit inside the widespread frame and consequently appear smaller than they should — and departing from the document is concerned, determining

the apparent effects include the Absorbance (A₄₄₀) limits and various subsequent operations. The principle of black-and-white film densitometry is that the optical density of a colour release print has a linear relationship to the optical density of the original negative (or master). This is not just theory; the original print of A. Reed (*Days of Heaven*) (Richard Lester, 1978) is a fine passage (filmed on colour stock) was amazingly different from the original with the Gelco silver (black and red) concentration.

(But, *Visions of Light: The Art of Cinematography* is ultimately about establishing an interest in an area that is interesting of itself, is still a mystery to many filmgoers if it is successful, it is because the treatment is witty and a enlightening, a class applied by the inclusion of one of my favorite production stills from *Hue* [Martin Burt 1933]. Yes I had a Puff Blower hand holding the Mikes, with a single actor James Wong Howe looking into the photo design. It is a pretty interesting "Very good - very good."



Taking Stock of the Situation

iv) — Dominio Cine reports

**"This stuff's too good
— I don't want to see all that detail
in the background. There's too much
information"**

Cinematographer Gershon Lindt's view may seem surprising in the context of the continuing fight between film stock manufacturers and video equipment designers to deliver ever more sharpness and resolution. But it's by no means a unique view. The paradox is that while film stocks are advertised and sold on the strength of their ability to reproduce every fine detail, every nuance of colour, cinematographers — like painters — would often choose a broader brush. The essence of picture making is the ability to capture not simple reality, but an expression of a personal view of reality. And so much of the choice between stock types is based not on much-controlled speed or accuracy, but the particular ways in which they depart from reality.

Take two dozen cinematographers; analyse 'll get a dozen different verdicts on the best stocks around. This article is really a distillation of the common ground that most seem to agree with, with occasional data from the stock suppliers and the laboratories.

At the slow, low-gained end of the range Kodak has 5245 — a daylight balanced stock rated at 50 EI. Most users have found it produces clean bright pictures in sunny conditions — beaches and snow work particularly well — and in Super 16 format it's excellent for blow-ups. The unusually sharp and crisp results in *Black River* originated on 5245, shot by Kim Bateman, and teamed up with the medium speed 2283 (250 EI, tungsten). Another Super 16 feature, *This Side of Hell* (500P, Mirei Spolac) used 5245 (tungsten EI 100) together with 5283, also yielding exceptional 35mm blow-up results at Movielab.

In fact, 57090 is turning out to be a useful all-purpose film stock: the Kennedy Miller production *Duke* (500P, Andrew Lennie) is shot entirely on 57090. Kodak was able to supply a single batch for the production to guarantee uniformity. Although suppliers generally deliver a single batch if ordered, The Wayward of Kodak feels that this is no longer as important as it was in the past, as different batches match very closely.

In March, Kodak launched the latest 400-speed to its film types 5288 and 5289, rated at EI 500 and balanced for tungsten light. Kodak's Gary D. Reim claims that this is a "true 500" and is the fastest motion picture emulsion available. At Movielab, Martin Hoyle agrees: "It's under rated. You could easily call it 600." Many test stocks show their true capabilities when under exposure: typically the shadows become muddy and grainy when the print is graded. Not so the 50 "500 speed blacks — still good colour saturation", said Martin. "But you could just make out some grain in the 15mm — but hey, this is 500 EI stock we're talking about."

Apart from a 16mm test roll shot by Peter Carlines, shown at the product launch, there is little of the new stock to see, but Kodak expects it to be progressively phased in and eventually to replace the older 500 EI stock 5278 — launched with similar fanfare and ceremony only three years ago.

A different approach has been taken by Ron Hagen in achieving the much-sought film look of Network 10's *Headbangers High*. (Examiners are on immediate speed 7244 (filmed of course, as it is a tungsten film), but the director's intention shot on location at Mareside High, was on 7267. This is a daylight balanced high-gained film (550EI), but is very tolerant to mixed lighting, as the laboratories have a difficult mixture of fluorescent lights and daylight windows and there is a lot of character movement through lights.

Kodak is moving towards a completely integrated system of film stocks, with a family of five-folding exposures, and fully compatible intermediate and print films. All new stocks now use the EXR technology, in which the silver bromide crystals are flattened during emulsion manufacture to allow them to capture light more efficiently by their size. This system allows through to the latest intermediate and print film stocks, giving sharper final results, even from a duplicate negative.

Despite this, all negative stocks print quite happily onto any stock at print time and may be used together. The *Quintodon* was shot on a mixture of Agfa XT8400 and Carinam 5245 and 5283, and appears to cut and grade together very well. Cinematographers have the range to choose whatever stock they need to suit a particular sequence.

Other news from Agfa is that a lot of television production in the U.S. is switching to Agfa stocks. *NYPO* (Blue) shot entirely on Agfa 5778 250 (and

is exhibiting interest because of its look, but other sales such as *Shogun* and *Law of the Sea* are also expected to go ahead. Agfa's Director Waken explains that the stock has a marginally lower contrast, which makes it particularly suitable for telecine transfer. At the time of writing, it seems that this aspect of the stock has not yet been picked up locally, and less and telecine houses are still learning to adjust to the color balance of the stock. Martin Hoyle reports that early tests showed it powerful green balance, although of course this is easily gained out by the lab (or telecine) once the right light is found. However, Agfa XTS-400 was used on *Tomb Raider*, shot by Paul Mudgey, and transferred directly to tape at Apolynyx with excellent results. Osamu Waken still believes that XTS-400 is the latest grained high-speed stock around.

Both Agfa and Fuji have long suffered from the "Kodak" (or not Kodak) syndrome in Asia, ie. finding an innate conservatism among labs and

DOPs who aren't willing to change from the tried and tested stocks, although Osamu Waken feels that labs have now learnt to make the minor adjustments in the process to get the best out of a stock, and are less hesitant to process "other" stocks. Even Kodak stocks often run at retail stock, and Russell Boyd is often mistaken as one of a group of cinematographers worldwide for whom Kodak has continued to manufacture 3517 (first released in the 1970s) because their experience with the behaviour of that emulsion under all sorts of lighting conditions has given them better results than shooting off an improved, but unknown, stock.

Bruce Williamson at Alisa finds that visiting sales tend to be more experienced about different stocks than Australian ones. Europe at least is the home of Agfa, while Japanese cinematographers (according to Marc van Agten of Hindustan) are using more of the local product rather than imported Kodak stock. The lat-

est demo roll of Fuji high-speed film (814, 1000), interestingly, was shot in Europe. Although Fuji seems to be clearly in third place currently, at the time of writing there is much interest in a major commercial shoot for Gaisuke, being shot in Sydney on Fuji F400 (a fine-grained, daylight stock) and transferring to 16mm at Tokyo.

Does the range of stocks that are currently on offer present any problems for supply? We've learned that high-speed stocks particularly have a limited shelf life, even in cold stores. It seems that Kodak keeps painful supplies of most emulsion types in its (quite large) cold store at Coburg (Melbourne) and by virtue of good liaison with local producers is able to adapt the needs quite well. Tokyo is amazingly short than Rochester and sometimes, with one or two sales volume bases, even larger range of stocks, plus on overnight to supply many of its customers. Marc van Agten reported that stock for the Gaisuke commercial ordered in Sydney on a Friday, arrived ready for shooting to commence the following Wednesday, despite the weekend and public holiday in Japan.

Alison Peak of the Sound & Vision Stock Shop, which supplies stock to all three manufacturers, makes no recommendations or preferences. Although more cinematographers are willing to experiment, Alison finds that, particularly in the international world, stocks picked up by production assistants, who move often then not well choose Kodak, despite the comparative pricing of the others. It's always wanted yesterday and so the 16mm syndrome works against the other two stocks – better to "play safe".

No survey of stocks could be complete without reference to black and white negative. Even before *Polsera* is shot, the Australian feature *Broken Highway* (DOP: Steve Musing) and a number of 16mm productions find it the way for another sign of interest in this medium. Steve Musing chose black and white to give a sense of alienation (and by common consent, the black and white of *Polsera*'s 16mm) and an air of stock reality that color would not. Both were shot on the late Kodak negative. The two stocks available are Plus-X (8081) and Double X (5282), and, although the photographic properties have (significantly) remained unchanged for many years, Gary O'Brien reports that sensitization and emulsion properties – both of which regularly cause nightmares in production crews involved in black and white stocks – have been improved recently.

Like video, film technology continues to develop and improve. Ten years ago it would have been hard to imagine the quality and range of film available outside Italy. But unlike video, where the quality improvements are invisible to the hardware, the cinematographer can have every extension, every change, every nuance, at the cost of a new can of film.

THE STOCKS – WHAT'S THE CHOICE?

Each manufacturer offers a range of stocks in 35mm and 16mm. (Most films is now supplied in single-perf format, suitable for Super as well as standard 16.) Each manufacturer uses a different system of code numbers (some are two systems) to identify its range according to speed, colour balance, and gauge. Here's the list (straight from the catalogues).

TYPE NUMBER	STOCK 35MM	STOCK 16MM	SPEED AND BALANCE	DESCRIPTION
AGFA (Black & White have the same numbers)				
XT100			Tungsten 100	extra fine grain
XT1000			Tungsten 200	general purpose
XT3400			Tungsten 400	high speed, wide latitude
Fuji				
F-64	8170	8150	Tungsten 64	slow, fine grain
F-640	8120	8120	Daylight 64	slow, fine-grain daylight
F-125	8130	8130	Tungsten 125	general purpose
F-250	8150	8150	Tungsten 250	high speed
F-3200	8180	8180	Daylight 250	high-speed daylight
F-800*	8114	8124	Tungsten 800	extra high speed
KODAK				
EXR 800	8145	7945	Daylight 80	fastest grain, extremely
EXR 100T	8143	7943	Tungsten 100	medium speed
EXR 200T	8160	7960	Tungsten 200	wide ranging all purpose
GCN 500*	8207	7207	Daylight 250	mixed lighting
EXR 500T	8206	7206	Tungsten 200	high speed (shooting out)
EXR 500T	8206	7206	Daylight 500	high speed (replacing 300)
Plus-X*	8221	7221	BSW 80	general purpose slow
Double-X*	8222	7222	BSW 250	higher speed slow

*These stocks do NOT use new EXR (T-grain, XT) technology

Checklist of Australian Cinematographers

v) Compiled by Scott Murray

The following directors of photography have shot at least three Australian features which have been theatrically released in the home market, and at least one since 1980. The only exceptions are those female DOPs who have shot at least one theatrical feature since 1970.

A forthcoming checklist will cover overseas features shot by Australian directors of photography.

The data given is that of Australian theatrical releases. The notation "rev" means the film is awaiting release and the accompanying data is that of completed post-production.

Ernie Aspin *Breathing Under Water* (1980)

Ray Argall *The Plains of Heaven* (1982) *Wrong World* (1986) *With Love to the Person Next to Me* (1987) *Traveller Home* (1988), The Prisoner of St. Petersburg (1989), *Alan and George's New Life* (1990), *Body Heat* (1994, rev)

Ian Barker *Lúdo* —co-DOP (1973), *The Devil's Playground* (1976), *The Grass of Parnassus* (1979), *The Clinic* (1983), *Roll Angels* (1988)

Ron Baynham *Breakfast at Pado* (1980), *Double Date* (1983), *Myriad: Son of Alan* (1984), *Minutemen* (1985)

Billy Beagrie *Swains* (1989)

Samuel Boyd *Believe Me* (1974), *The Golden Cage* (1976), *The Love Epiphany* —co-DOP (1978), *The Men from Hong Kong* (1979), *People at Hanging Rock* (1979), *Break at Day* (1979), *Summer of Georgia* (1979), *Bedrooms* (1977), *The Last Wave* (1977), *David* (1978), *Just Out of Reach* (1978), *The Dream Reaction* (1980), *Anyday This Time* (1980), *Whisper* (1981), *Star Struck* (1982), *The Year of Long Dangerously* (1982), *Phar Lap* (1983), *Smiley: Every Man Should Have One* (1984), *Barley & Mink* (1984), *Crossed Swords* (1986), *Highgate* (1987), *"Goodbye" Dundee II* (1988), *Blood on Ice* (1988), *James Taylor* (1991), *Katie Couric* (1992)

Don Bonnell *On Her Back*, *High Rising* (1977), *The Last of the Knickerbockers* (1979), *Dust for Fear* (1982), *Squidgy Taylor* (1983), *The More Things Change* — (1985), *Kings-*

rise (1987), *Polter* (1989), *Murder* —co-DOP (1990), *Ministered with Aids* (1991)

Geoffrey Burton *Sunday Too Far Away* (1975), *The Fleethole House* (1976), *Stones Boy* (1978), *The Picture Show Men* (1977), *Blue Fin* (1978), *Star* (1980), *Midlife Spares* (1983), *A Storm to Die* (1983), *The Words of Jeremiah* (1985), *The Time Guardians* (1987), *The Year My Voice Began* (1987), *Putting* (1990), *Age* (1991), *Genie* (1992), *The Australian Kid* (1993), *Be Damd* (1993), *Private* (1993, rev), *Grave* (1994), *The Start of Us* (1994, rev)

Bruce Clark *The Battlemans* (1984), *An Independent Generation* (1985), *Robbery Under Arms* (1988)

David Connell *Portman* (1968), *Backless Moon* (1973), *Les Perfection Street the World* (1987), *Stem Wyo & Me* (1987), *Shower of Broken Dreams* (1988), *Heavenly Tonight* (1989), *When the Moon Is* — (1990), *Hunting* —co-DOP (1991), *Over the Hill* (1992), *Genetic* (1992), *Crucial Moments* (1993)

Robin Copping *Shed* (1971), *Lúdo* —co-DOP (1973), *Alan Parker* (1973), *Peckham* (1974), *Alan Parker Again* (1974), *Roll Play* (1975), *Ellen Parker* (1976), *The People Moon* (1980)

Sam Cowan *Promised Women* (1979), *Flare 8* — (1979), *Journey Among Women* (1977), *Heads to Mouth* (1978), *Third Person Plural* (1979), *Discrete* (1979), *Wider of our Dreams* (1981), *One Night Stand* (1984), *Emma's War* (1988), *Sackdancing* (1989)

Jeff Darling *The Place at the Corner* (1971), *Young Strains* (1986), *The Crossing* (1989)

Lara Duncan *Come by Chance* (1982)

Mike Edels *The Office Party* (1979), *JVA* (1979), *An Search of Area* (1979), *The Pursuit of Happiness* (1980), *The Sifter* (1980), *Candy Argency* (1988), *Ulanat* (1988)

David Eggle *Mid-Mex* (1978), *Sodder* (1980), *The Skin Quail Movie* (1984), *Anna's Men* & *The Naked Country* (1985), *The Silence of the Judger* (1988), *Couper* (1989), *Portman* (1990), *Lightning Jack* (1994)

Wigand Friedrich *Apocalypse* (1978), *Final Account* (1983), *Mud* (1989)

James Grant *Traps* (1966), *To Market To Market* (1967), *Meeting Hot and Cold* (1968)

David Grubb *The Last Wave* (1978), *The FJ Hebert* (1977), *The Best of Friends* (1982), *Ministry Grip* (1982), *Reeling on*

Empty (1982), *First Taking* (1984), *Highgate* —additional photography (1987)

Andrew de Groot *Shinkabeard* (1984), *Cops in Space* (1987), *David in the Field* (1988)

Ron Hughes *Romper Stomper* (1993), *Talk* (1994, rev), *Speed* (1994, rev)

Gary Hansen *Gully's Child* (1978), *Heritage* (1980), *Marguerite* (1980), *Heart of Air* (1982), *Life of the Most Men* (1982)

Ray Homan *Little Boy Lost* (1978), *Star Mountain Always Mystery* (1980), *Final Board* (1982)

Irwin Irving *Alison's Birthday* (1981), *Wrong Side of the Road* (1983), *Death of a Soldier* (1986), *Twelfth Night* (1987), *Revolving Wheel in 60 Ways* (1988)

Peter James *Avengers of the Real* (1973), *Captain* (1976), *The Immense* (1978), *The Raging of Angel Street* (1981), *The West Gate* (1984), *Rebel* (1985), *The Right Hand Man* (1987), *Barbaric or Paradise* (1988), *Reign Road* (1988)

Jon Kelley *Pen* (1980)

Andrew Lash *Shinkabeard* (1984), *Par Genie* (1985), *Unfinished Business* (1988), *Australian Dream* (1987), *The Delinquents* (1989), *Dependent Behavior* (1990)

Paul Lemp *Wah Production* (1982), *Short Changes* (1986), *Dangerous Game* (1989)

Max MacLennan *Holt & Barker* (1985), *Quatre Vent* (1987), *A Memory's Tale* (1989), *The Heartbreak Kid* (1990), *The Road and the Road* (1990, rev), *End* (1994, rev)

Steve Mason *The Tale of Ruby Rose* (1985), *Lupe Luchas* (1988), *Whiting* (1991), *Smiley's Birthday* (1991), *Andrew Highway* (1994), *Rebirth* (1993, rev), *The Crusades* (1994)

Don McAlpin *The Adventures of Barry McFarlane* (1978), *Barry McFarlane Hides His Own* (1974), *Good & Petty* (1978), *Summer in Paradise* (1979), *The Gilding of Platoon* (1977), *Patrick* (1979), *The Journalist* (1979), *Many Moons* (1979), *My Illness & Career* (1979), *The Cold Angry Star* (1979), *Breaker's Moment* (1980), *David Williamson's The Club* (1982), *The Carthage* (1982), *Puberty Wars* (1983), *Reborn & Former* (1983), *The Polge Children* (1984)

Martin McGrath *Jack*, *The Movie* (1982), *Proof* (1981), *Special One* (1984, rev), *The Smooth Floor* (1984, rev), *Maria's Wedding* (1984, rev)

Leslie Melrose *Men Ties to Girl* (1987)

John Melrose *Demonstrator* (1977), *Number 26* (1974), *The Cars that Ate Paris* (1974), *Torch and Go* (1980), *Torchy Shoot* (1988), *Prig Dressing* (1988), *Slap and Spank* (1988)

Richard Mitchell *Tail of a Tiger* (1988), *Shaking Loose* (1988), *Incident at Raven's Gate* (1988)

Niko Melling *Mad Dog Morgan* (1979), *Summerfield* (1977), *The Return of Captain Jack* (1983)

Vivian Weston *The True Story of Justice Hall* (1975), *Flamenco* (1974), *The Transporters* (1978), *Blue Fire Lady* (1977), *Flamenco Contra Agien* (1977), *Raw Deal* (1977), *Newsfront* (1976), *Long Weekend* (1976), *Sensation* (1975), *Thirst* (1975), *Race for the Yankee Doodle* (1987), *Headbangers* (1987), *Opportunity* (1985), *Headbanger* (1985), *Yacoma Loves Rose* (1982), *Hostage: The Conditio Marchand Story* (1983), *Body* (1983), *Moving Out* (1982), *Street Hero* (1984), *Lucky Break* (1984, post prod.)

Paul Murphy *Blue* (1985), *Dead End Drive-In* (1984), *David Williamson's Silverdust City* (1983), *Death God* (1984, av)

David Parker *Antelope* (1988), *Ruby and Ace* (1988), *The Big Steer* (1988)

Julian Passery *Traveling North* (1987), *The*

Exorcising Sacar Family (1988), *Offspring* (1984, av)

Joseph Pickering *Warring Up* (1988), *Winkler* (1988), *Shave* (1988), *Sons of Steel* (1988)

Brian Piskyn *Plugg* (1975), *On of Pe Dement* (1978), *The Mango Tree* (1977), *For Ever* (1982), *Senior Demented* (1982)

Melvin Richard *Book Children* (1983), *Gang Green* (1983), *Future Soldier* (1984), *The Big Hart* (1988)

Mary Ryan *Street Money* (1985), *Gruesome Nighty Night* (1988), *Death in Bushland* (1988), *Spotwood* (1988), *Clon* (1988, av), *That Eye the Sky* (1984, av)

David Sanderson *Walter Thompson versus the Adams* (1935), *The Night the Power* (1978), *Haydn Korman & Pseudomaniac* (1985)

John Sault *Death's Head* (1984), *Fatty Film* (1983), *Doctors & Nurses: A Story of Hopes* (1981), *The Survivor* (1981), *Slanger Maggs* (1988), *BAK Sander* (1982), *Fighting Back* (1983), *Goodbye Paradise* (1983), *Symphony Laid* (1983), *Can't We Fight Here* (1983), *Silver City* (1984), *The Empty Beach* (1984)

Dean Sauter *Let the Hellion Go* (1978), *Woodwork* (1981), *Mad Max 2* (1981), *Ruby and the Begonia* (1982), *Hardback* (1984),

"Underlove" (1984), *The Green Gold Air* (1983), *Mad Max Beyond Thunderdome* (1982), *Gang Sane* (1987), *The Lighthousemen* (1987), *Bullseye* (1989), *Dead Game* (1989)

Guadalupe Simpson *Catnapweed* (1981), *Mad Max 2* second unit (1981), *Playing Bow to Bow* (1988), *The Navigator - A Medival Odyssey* (1988), *Joked* (1988), *Cats* (1988), *Green Gold* (1981), *Deadly* (1982), *The Last Days of Chech News* (1982)

Yuri Skelid *Lovely Hounds* (1983), *Man of Flowers* (1982), *My First Wife* (1984), *Doctor* (1988), *Warm Nights on a Slow Moving Train* (1988), *Chicago* (1988), *Struck by Lightning* (1988)

John Stokes *Blackdown* (1985), *Phantasma Beach* (1987), *Rough Diamonds* (1984, av)

Wick van Bormann *Colour Me Dead* (1975), *The Lady from Peking* (1975), *Amelia's Coming Out* (1984)

Kath Wagstaff *The Man from Snowy Creek* (1982), *The Goldfinger Gold* (1984), *Planning from the Glass* (1987), *Blackstage* (1988), *The Walker from Snowy Creek* (1988)

Heathly Weber *Return Home* (1990)

Gary Waghall *The ABC of Love and Sex Australia Style* (1979), *Family* (1979), *Nightmare* (1980), *Peppin's Banana* (1981), *Big House* (1984)

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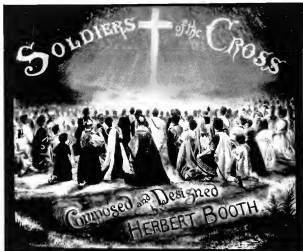
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Australia's First Films:

Part Eight: 'Soldiers of the Cross'



It would be difficult to find an Australian film icon attracting more extravagant claims than *Soldiers of the Cross* (1900). Described as "Australia's first full-length film", "the Salvation Army's most ambitious project", or even "the world's first motion picture play, drama or story", its saga dominates many chronicles of early Australian cinema.

Tantalising stories of "a film" remaining lost in spite of "457 letters" handwritten by National Library staff persist.¹ An orchestral score popularly supposed to have accompanied it is a venerated artefact in our archives.² A set of hand-coloured glass slides used to have been "made by the Salvation Army" and "shown during reel changes" (sic) is also held.³

These claims of priority and precedence for *Soldiers of the Cross* suggest that our film history is fully explored. When archives are striving to pass down their film holdings by eliminating non-Australian items, it is a dangerous assumption. Do the claims bear comparison with original documentation?

PARRISH PLAY PERFORMERS

Soldiers of the Cross was not the first lengthy motion picture play. Slide screenings were frequently used for religious instruction during the 1890s, and a similar usage for movies suggested

FACTS AND FABLES

Milestones and Myths

self from the birth of the medium. As early as February 1897, a perceptive newspaperman in Maryborough (Victoria) wrote:

Magic lanterns will soon be relegated to the rubbish heap, for who, after witnessing the excellent entertainments given at the Maryborough Town Hall within the last week by the aid of the cinematographic, will care to sit for an hour or two looking at antiquated views shown by the aid of the miserable magic lantern? Our country clients will, no doubt, cling fondly to the lanterns, in the hope that the "long languid discourse" will soon be out of use. Well, be it so, for Edison's latest electrical marvel has come to stay, and it, in its turn, gives birth to some other wonderful machine. Therefore, there is no alternative for our clients but to save up their pennies and buy a cinematograph.¹

Similar thoughts occurred to film producers worldwide, who saw profit in the sale of religious films to a market previously served by lantern slides.

If by far the longest staged story film made during the 1890s were various versions of the *Passion Play*, the life of Christ.

In 1897, *Passion Play* film production began almost simultaneously in France, America and Bohemia. In Paris, the director Lilius made a version in 12 reels averaging 45 feet per reel, running about 30 minutes, which was later sold as *Jesus* by Philippe Wolff.² Soon afterwards, the Lumière Company produced *La Vie de Jésus* (*The Passion of Jesus-Christ*) (1898) directed by Georges Méliès in 11 one-minute reels,³ and in 1898 Alice Guy made *La Vie de Christ*, an 11 minute version for Leon Gaumont and Company.⁴

On the other side of the Atlantic, the New York theatrical entrepreneur Marc Klaw and Abraham Erlinger financed an expedition to the Bohemian town of Horta (Horitz, now in the Czech Republic) to film the villagers' *Passion Play*, regularly performed since 1816, like the better-known play at Oberammergau.⁵ Shot by Charles Webster and directed by Dr Walter "Doc" Freeman, it briefly covered village life and the main events of the Old Testament before moving on to Christ's life in detail.⁶ In 30 reels totalling 2,500 feet (38 minutes), an extraordinary length for a staged film in August 1897.⁷ With titles introducing the chief players and carrying parts of the story, its Philadelphia premiere on 22 November 1897 occupied an unprecedented 90 minutes of screen time,⁸ placing it well ahead of *Soldiers of the Cross* (1902) in its stage of staged film narratives.

A shorter *Passion Play* film was also made in a Philadelphia backyard studio by Segmond Lubin during 1898.⁹

The *Horitz Passion Play* (1897) had originally been offered as a film "property" to Richard Hollman, proprietor of the pioneering New York film house, the Eden Musee.¹⁰ Feeling betrayed by the sale of the contract to Klaw & Erlinger, Hollman made a seven longer and better *Passion Play* film, later promoted as being based on the better-known Oberammergau performance. It was written by based on an American play by Selma Moore.¹¹ To dispense its origins, it was made secretly on the roof of New York's Grand Central Palace.¹² Shot for Hollman by a failed X-ray exhibitor named William C. Paley, nearly a third of

the scenes had never been included in the Oberammergau play.¹³ Nevertheless, it was licensed to the press on 28 January 1898 and subsequently marketed as the *Passion Play of Oberammergau*.¹⁴

Filmed in 24 "scenes" with an advertised footage varying from 2,100 to 3,000 feet¹⁵, Hollman's *Passion Play of Oberammergau* was probably the first *Passion Play* film to reach Australia, and the first narrative film approaching "feature" length. Estimates of its running time vary from 19 minutes¹⁶ (as often quoted but incorrect figure of the footage in feet) to 43 minutes (at the normal silent speed of 16-18 pictures per second).

Soon Hollman's film ran foul of Edison patents, which only permitted American production by Edison licensees. Hollman had to surrender the negative to the Edison company, which afterwards marketed prints worldwide at \$500 a copy.¹⁷

Facing page: Opening title slide to *Soldiers of the Cross* (1902). Courtesy: Meg Labaree, MFA, Canberra.

Below: *Christus* is on top left. Hollman's *Passion Play of Oberammergau*, the first narrative film type reaching Australasia (2,500 feet) in its drive to Australia from Detroit, Michigan. 14 August 1897. Clarence M. Webster, whom "Jubilee Singers" toured with Hollman's *Passion Play* film. Photograph of Dr. Walter Colgate. Hollman's *Passion Play of Oberammergau* (1898). Printed collages of the moviehouse sequence as shown by W. H. P. Last in his Australasian postcard *Movieplay "Jubilee Singers"*, 1899-1900.



PASSION PLAY FILMS REACH AUSTRALIA

Llan's "12 scene" Passion Play film was the first to reach Australia. Owen and Green screened them on their "Amateurcope" at Napier, New Zealand, on 11 January 1898.¹⁴ The 5-minute production later screened at Wellington's Opera House on 8 and 10 April 1898.

Hollman's *Passion Play of Oberammergau* was initially imported to Australia by the pioneer Sydney photographic exhibitor W. H. H. Lane. He joined Orpheus McAdoe's *Also-Asiaticus* troupe of "Jubilee Singers", giving the first exhibition of the 1,900 foot film at Holman's Temperance Hall on 14 August 1899.¹⁵ Using the latest Edison projector with 1000 foot (15 minute) spool capacity, he was able to screen the film with only two breaks for reel changing. Special sacred music sung by the Jubilee Singers accompanied the film, which seems to have been shown without any breaks for lantern slides.¹⁶

Unfortunately, the McAdoe-Lane *Passion Play of Oberammergau* tour was beset with technical problems. In Hobart it was claimed that the films were damaged by water on board ship Sydney¹⁷, and a subsequent show at Stowell (Victoria) on 14 September 1899 had the film withdrawn from the programme causing "disappointment, almost akin to resentment".¹⁸ Two days later, their Adelaide debut went badly as "the pictures were of small size and rather indistinct".¹⁹ In desperation, Lane wrote to Edison's New York agents on 22 November 1899 requesting the "new 1899 model Projecting Kinetoscope" and – significantly – asking for a set of instructions.²⁰ Melbourne Town Hall screenings began on 24 December 1899²¹, and in June 1900 they toured Queensland.²² After Orpheus McAdoe's death around July 1900, the company went on to tour New Zealand, giving its last screening of Hollman's 45 minute *Passion Play of Oberammergau* at Waimate (near Tauranga) on 21 January 1901.²³

Few were fooled by the claim that the film was shot at Oberammergau. When a New York cameraman shot four scenes of events surrounding the genuine Oberammergau play in 1900²⁴, its best performance since 1894, The Ballroom (Sydney) recalled:

The recent two pictures of the genuine Oberammergau Passion Play are one thing of the audacious films which the late Orpheus McAdoe introduced to Australia a couple of years ago. They professed to have been taken at Oberammergau, though the latest performances of the Passion Play up to that time had happened about three years previous to the invention of the biography.²⁵

The Jubilee Singers' audience commercial results in New Zealand induced them to sell their Edison projector to the "Cornish Family Entertainment", who exhibited films with it at Pelding, New Zealand, on 22 February 1901.²⁶ This projector, which exhibited the film in twelve film approaching former length in Australia, now survives in the collection of John Carrick of Lismore (Tasmania), son of projectorist Leonard Carrick, and is shown in an accompanying photo.

More prizes of Hollman's *Passion Play of Oberammergau* were imported to Australia as 1899 drew to a close. Baker & Bouce Limited imported one for the Sydney exhibitor J. Moodie in October 1899²⁷, and a prize was still being shown around Sydney during the Easter 1902 season by J. A. D. Rowley (1889-1963).²⁸ Australian advertisements consistently give the film's length as 1,900 or 3,000 feet.

SALVATION ARMY PASSION PLAY FILMS

The Salvation Army Lancelight Department, having already produced its usual film including Social Salvation (Herbert Booth, 1898-99), was bound to be interested in films of the life of Christ as a lecture aid. On Sunday 30 December 1899, Lancelight chief Joseph Perry gave said Passion Play film at the Salvation Army's Collingwood (Victoria) Corps.²⁹ These were formerly assumed

to be Lancelight Department productions. However, there is no evidence for their local manufacture, and the following comparison indicates their source. Each film was "a bout 33 feet" (one minute) in length.

Passion Play film list from War Cry (Melbourne), 27 January 1900, p. 7:

- (1) The Saviour's Birth
- (2) The Flight into Egypt
- (3) The Raising of the Widow's Son
- (4) The Entry into Jerusalem
- (5) The Last Supper
- (6) The Garden of Gethsemane
- (7) The Betrayal
- (8) The Trial Before Herod [sic]
- (9) The Scouring
- (10) The Ascent to Calvary
- (11) The Crucifixion
- (12) The Crucifixion
- (13) The Crucifixion

1899 Lumiere Company Catalogue (France) list of films from Georges Hatot's *La Vie et la Passion de Jésus-Christ*³⁰

- Car. 913. L'adoration des Mages
- Car. 914. Le fait en Egypte
- Car. 917. Resurrection de Lazare
- Car. 915. L'entrée à Jérusalem
- Car. 916. La Cène
- Car. 916. Trahison de Judas
- Car. 919. L'arrestation de Jésus-Christ
- Car. 940. La Flagellation
- Car. 941. La Couronnement d'épines
- Car. 942. La mise au Croix
- Car. 943. La Calvaire
- Car. 944. La mise à Tombeau
- Car. 945. La Résurrection

The slight discrepancies are easily explained, as the first list was given on the basis of a casual interview with Perry and cross of reporting and likely, as is obvious with film (8) The Lancelight Department's Lumiere projectors needed films with the unique Lumiere perforations, so that the Lumiere catalogue was their logical source. In Britain and its colonies, Lumiere's *Passion Play* set was sold by the Warwick Trading Company for £2/10/0 each or £33/0/0 the set.³¹ They would have been available "off the shelf" from Warwick's Sydney outlet, the photographic dealer Baker & Bouce Limited.

The Lancelight Department's Adjutant James Dutton (1844-1942) very successfully exhibited the *Passion Play* films around



Vauxhall until June 1900²³, then continued his tour in New Zealand until 12 November 1900.²⁴ Commandant Herbert Booth took note of these reviews, including some of the film's signifiers in his lecture plans. It would be an understatement to say that these films influenced *Soldiers of the Cross*, because Booth's *Entry into Jerusalem*, *The Betrayal* and *The Conception* were used as the new lecture's opening films (*Illustrations*).²⁵

When we discovered this, we checked archival holdings to locate these Passion Play items. If we found the Lumière version, we would have recovered part of *Soldiers of the Cross*. We were disappointed to discover that some National Film & Sound Archive (NFSA) Passion Play prints had been "de-recommissioned" under the mistaken assumption that they had no local provenance.²⁶ Archival selection policy clearly fails to recognise the need for a link to research.

'SOLDIERS OF THE CROSS': CONCEPTION

After Booth's film-illustrated social work lecture tours of 1898/1900, he chose as his second and last the greatly subject of Christian martyrdom in the days of Imperial Rome. "In the face of so much violence, formalism and shamfulness," said Booth, "nothing could better excite Salvatorians and all Christians to a holy life and fearless sacrifice than the portrayal [sic] of the plain facts."²⁷ He saw that it had a multi-denominational appeal for "Catholics as well as Protestants—for in those days such distinctions did not exist."²⁸

Herbert Booth recalled that in 1899 he "wrote out the lecture and made a careful description of the slides and films necessary. Then I formed a little company of our own, trained people, and together we produced [them]."²⁹ The new lecture on the early martyrs was first mentioned in the *War Cry* on 27 January 1900,

Facing page: Herbert Booth (1861-1948) and Caroline Booth (c. 1878-1907)
 Background: Territorial Commanders of the Salvation Army 1916-1981. In use in the War Cry (Melbourne, 7 September 1961) p. 3, during Herbert's tour with his home, *Soldiers of the Cross*. Courtesy George Ellis, Salvation Army Archives, Melbourne.

Below: Left: The first "Bioscope" Company, raised from Longlight Department made in October 1900 to tour with films and slides, included many of the producers were from *Soldiers of the Cross*: John Perry, Sidney Gresh, Joseph Perry, John Booth and Miss Whitman. Photo from *War Cry* (Melbourne), 24 November 1900 p. 4. In courtesy of George Ellis, Salvation Army Archives, Melbourne.
 Herbert Booth's *Salvation Army "Training Garrison"* in Victoria Parade, East Melbourne was to be given as five weeks of men or Salvation Army officers through their moment began with Booth's lecture, *Soldiers of the Cross*. It opened on 14 July 1901. Only the front portion of the building survives today.

Robert H. McDougall (1882-1960), commonly supposed to have written its thirteen theatrical scenes for *Soldiers of the Cross*. Adapted from the Longlight Department, 1907. The scene was for the example, *Men of the Cross* (1907). The photo was taken in 1904, when McDougall was 21, on his first touring band appearance with the Salvation Army's "Royal Guard". Photo by courtesy of George Ellis, Salvation Army Archives, Melbourne.



partly adapted from *The Book of Martyrs* by the Elizabethan chronicler John Foxe (1516-1587). Initially given the working title of *Heroes of the Cross*³⁰, a title later reserved for the lecture's remake in 1928, it involved a cast of 150 players³¹, not 600 as claimed by Jack Carron in his *The Story of the Camera in Australia* (Kooyong House, Melbourne, 1955). All of the players were Salvation Army officers or exiles.

Soldiers of the Cross opened with the last events of Christ's life, then moved on to document Christian persecution by the Romans before 313 AD, when the Emperor Constantine officially adopted the new faith. Biblical scenes of the opening of Stephen ("Act", chapters 6, 7 and 8) lead up to a tour of Ancient Rome with the legends of the arrest and interred crucifixion of St Peter, the life and eventual beheading of St Paul under the orders of Nero, all shown in shockingly graphic detail. The Roman catacombs, where early Christians worshipped in secret among the tombs of their ancestors, were reconstructed according to archaeological findings. One group's betrayal and another tossed them to the point where they faced death rather than succumb by offering incense to Roman gods. There were examples of martyrdom by groups of Christians leaping into boiling lime kilns, by stretching on the rack, and, in the instance of the Valerian martyrs, by death at the stake. The 86-year-old Bishop Polycarp of Smyrna was shown being willingly burnt at the stake for his faith, and Bishop Calpodian was seen on a weighted sack by a frenzied mob and drowned in the Tiber. The martyrdom of Christians in Colosseum blood-spouts at the hands of gladiators or by wild beasts was recreated with considerable realism. In the last tableau, the wealthy Roman woman Perpetua submitted to Christian conversion, giving up her family and child to face crucifixion in the arena rather than a handmaiden her birth. "As the audience witnessed our problem existed as though greatly real before their eyes," said *The Age* (Melbourne), "fervent questions as to the enduring quality of their own faith were put by the Commandant."³² The final slide closed the show with a challenge: "WILL YOU ALSO FOLLOW CHRIST?"³³

Booth emphasized that *Soldiers of the Cross* was neither an entertainment or a fund-raiser. Applause was discouraged as inappropriate—Rather, the

lecture was intended to inspire "200 young men and women to give their lives as officers of the [Salvation Army]", to be put through their new "Training Garrison", then under construction in Victoria Parade, East Melbourne.³⁴

It was not Australia's first screen entertainment of its type. Way back in 1888, the photographer Nicholas J.



[illegible]

There was no axially compressed zone

¹² See *College Board, Inc. v. State of Florida*, 418 U.S. 745, 752 (1974).

Trade marks on the *Soldiers of the Cross* slides at the NPSA indicate that the set was assembled from several sources. Only 50% to 75% were made by the Salvation Army, the rest being standard commercial religious slides. If slides already existed to illustrate the points required, there was no need for the expense of commissioning a new, unique costume and setting backdrop.

Similarly, some of the films illustrating *Soldiers of the Cross* were also Salvation Army productions. Available back in April 1899, the Londonist Department exhibited a short film called *Harvey the Martyr*²⁰, probably a Lumiere production. There being no film libraries or exchanges at that time, prints were purchased rather than borrowed. As the Salvation Army's film collection grew, Robinson's friend detected that any pertinent item should be used to illustrate the lecture. Lumière's *Passion Play* films were used in this way.

The balance of the slides and films were produced by the Lunsdale Department's first October 1899 when Booth and Perry returned from their social work lecture tour. Production was only possible while both were at the Melbourne headquarters. Booth directed the various film illustrations, while Perry supervised technicians and assigned Lunsdale Department staff to assist. These included Robert Sarsfield, Sidney Cook, Jack Brodie, Walter Horwath and James Dutton. Their shooting lenses were indicated in a report on their facilities published in January 1899:

Most of our studio work is done in a very commodious and well lighted studio at the rear of our Australasian Headquarters in Bourke Street (Melbourne), but for subjects with a great number of models we have an extra large studio, 40 feet by 22 feet, situated within our domain of Melbourne.¹²

The "extra large studio" was probably at the Salvation Army Girls' Home, "Belgrave House", then occupying 14 acres at the corner of Belgrave Road and De Salisway Road in Manchester.²⁸ It was officially opened by Booth in November 1898, just as the production of illustrations for *Soldiers of the Cross* began, but had been rented by them apparently as far back as the January 1899 contract rental alone. Robert Sandell recalled that Florence

Charr produced a commercial slide set in Adelaide called *The Dark Days of the Dark Ages*. It traced the principal subjects in Fox's *Book of Martyrs* (1563) through about 80 reproductions of artworks. It differed from *Soldiers of the Cross* by continuing the saga of Christian martyrdom on to the case of King Henry VIII, with a strikingly anti-Catholic narrative. A copy of the printed narrative booklet is held in the theology pamphlet collection of the House Library of Victoria²⁰, and was probably sighted by Bush in his researches.

Another of Booth's likely historical sources was the "Early Church Classics" series published by London's Society for Promoting Christian Knowledge during the 1890s. In this tract on St. Polycarpus was published in 1898.¹⁰

An ethnohistoric orchestral score labelled *Soldiers of the Cross* and held by the NPSA, in Canberra, is frequently claimed to be the world's first film music. However, its composer, Robert H. McAnally (b. 10 December 1883, died c. 1964), was only 17 years old in 1900, then resident in Sydney. McAnally did not join Melbourne's Lamington Department until 7 June 1907², and the writing of his NPSA score is described in detail in the *War Cry* (Melbourne) of 17 April 1908, page 8. The score is clearly for the re-make, *Heroes of the Cross* and dates from 1909. The confusion between these two productions is rife, and the legend of the 'Soldiers of the Cross' (in) may maintain a reprehensible place-holder through claims on official records.

From reports and the recently-discovered one sheet for the "Perpetua" sequence¹⁷ of *Soldiers of the Cross* (1900) indicate that it was accompanied by a small choir and orchestra rendering standard hymns and songs of the period.¹⁸ One report refers to "soldiers from the Monks of Mount and other companies" as

was done on the ocean counts there⁴¹, with canvas backdrops hung across them. Photographs reveal that a large glasshouse or conservatory stood at the rear of the house, and that may also have served as a studio.⁴²

Some of the films were shot elsewhere. Martyrs were burnt at the stake behind the Salvation Army Headquarters in Bourke Street⁴³, and the drowning of Bishop Colquhoun was staged at the Richmond Baths⁴⁴, only a short train ride from the city.

Until April 1901, the Lighthouse Department only had Luminas cinematographs for shooting and projecting films.⁴⁵ Their maximum film capacity was 100 feet (90 seconds), and by the use of their magazines and their lack of a feed sprocket. In at least the initial showings of *Soldiers of the Cross*, this limited its film duration to a brief highlight of dramatization. Reviews of the lecture's first showings in 1900 confirm this.⁴⁶ If its later film, *Conquest of the Commonwealth* (January 1901), is any guide, each 90 second film would have had just one frontal camera set up with no editing or cut-aways.⁴⁷

MOORE'S SLIDE SHOW

How much lecture narrative was carried by slides, and how much by films?

Advertisements for *Soldiers of the Cross* provide the following details:

- War Cry (Melbourne) 8 September 1900
- "15 films and 200 slides"
- Gippsland Mercury (Sale) 18 September 1900
- "15 films and 200 slides"
- Gippsland Times (Sale) 20 September 1900
- "15 films and 200 slides"
- Great Southern Advocate (Korumburra) 20 September 1900
- "15 films and 200 slides"
- Belgrave Southern Cross 22 September 1900
- "15 films and 200 slides"
- Geebung Advertiser 4 October 1900
- "17 films and 220 slides"
- Tasmanian News (Hobart) 12 January 1901
- "15 films and 200 slides"
- Daily Telegraph (Launceston) 15 January 1901
- 15 films and 200 slides"

Below: The trial of Progress from *Soldiers of the Cross*, reproduced here from *The Victory* (Melbourne), September 1901, p. 4, with Lord Captain Telford (left) at the side table. The stage is to be lit up as a slide in the 1901 film, and the action was followed by a film of the same scene. Photo by courtesy of George Ellis, Salvation Army Archives, Melbourne.

Right: The martyrdom of Progress against the *Soldiers of the Cross* against the sea, taken with the conservatory and canvas backdrops at Morelandville. Courtesy of David Mason, Salvation Army, Adelaide.



Brookside Courier 6 April 1901

- "26 films and 200 slides"

Argus (Melbourne) 6 May 1901

- "15 films and 200 slides"

Australised Star 20 May 1901

- "20 films and 200 slides"

Stage Daily Times 3 June 1901

- "20 films and 200 slides"

Reynolds Advertiser 3 August 1901

- 30 films and 200 slides"

The Age (Melbourne) 8 August 1901

- "20 films and 200 slides"

Belgrave Courier 12 August 1901

- "18 films and 200 slides"

Belgrave Courier 13 August 1901

- "20 films and 200 slides"

War Cry (Melbourne) 17 August 1901

- "3000 feet of film, 220 slides"

The Victory (Melbourne) September 1901

- "3000 feet of film, 200 slides"

Exhibitions after Booth's resignation from the Salvation Army

Unidentified American Programme 7 Dec 1902

- "Film length indeterminate, 240 slides"

Wellington, New Zealand 18 May 1920

- NO FILMS, 242 slides

Brisbane Courier 19 July 1920

- NO FILMS, 240 slides

Argus (Melbourne) 20 November 1920

- NO FILMS, 240 slides

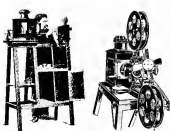
Soldiers of the Cross took slightly over two hours to present.⁴⁸ Its slides were changed "at a rate of two to three per minute"⁴⁹, or "one for every forty words spoken"⁵⁰. At that rate, the 220 slides would have occupied about 90 minutes, carrying the bulk of the narrative. The fifteen films actually presented each ran for about 90 seconds (100 feet at the silent speed of 60 feet per minute), so that their aggregate running time did not exceed 25 minutes, scattered through the slide show. The narrative appears to have smoothly moved from slide sequences into film highlights and back again⁵¹, although one reference states that "the scenes are first shown by still pictures and then the same incidents are reproduced by cinematograph display"⁵², perhaps an impossible way of saying the same thing. *Soldiers of the Cross* was an inserted programme of visuals illustrating a lecture, not a film. It was not really "a Salvation Army production" in the strictest modern application of that phrase.

Like the illustrated social work lecture preceding it, *Soldiers of*





SCENE FROM THE NEW ZEALAND THEATRE.



Left: Melbourne's second screening of *Soldiers of the Cross* was given at The Mayday Theatre on Melbourne Lane, 5 May 1901. The details of the second print to that screening was published in the *War Cry* (Melbourne), 18 May 1901, p. 5. Photo by courtesy of George Ellis, Salvation Army Archives, Melbourne. Above: Left: The fact that the Lumière cinematograph was not changed for film trials involving 100 feet per scene limitations on the length of film allowed it to be the first presentation of *Soldiers of the Cross* during 1900. Right: Warwick Bioscope projector with a 1,500 feet (45 minutes) film capacity was a purchase by the Luncheon Department about 1901 to replace its Lumière machines. They were larger, more efficient, and featured all-kind of structures for double screens. The greater film capacity allowed longer film illustrations to be made and presented in the theatre. Reproduction from: Australian Photographic Review, 12 May 1901, p. 21. Courtesy of May Gifford, NFA, Canberra.

the *Cross* included more and perhaps longer films as it toured, with major additions being made around April 1901. The *War Cry* of 20 April 1900 confirms that "new films add interest to an already powerful and pathetic narrative"²⁰, and, of 11 May, adding that Perry was in Melbourne "burning the midnight oil [...] to cope with the tremendous rush of work that is continually pouring in."²¹

With the proceeds of filming *The Inauguration of the Commonwealth* for the New South Wales Government in January 1901, the Luncheon Department was able to replace its Lumière Cinematographs with Warwick Bioscope cameras and projectors prior to the Royal Visit in May 1901. "The Bioscope is the latest Anglo-American moving picture machine [...] enabling the operator to exhibit films of any length up to 1,500 feet (25 minutes) without a stoppage"²², and the *War Cry* on 11 July 1901. With 15 times the film capacity of the Lumière machines, shooting, editing and projection were all facilitated with unprecedented ease and flexibility. Warwick Bioscope cameras were used for the Luncheon Department's continuous five minutes of coverage of the Duke of York's arrival at St Kilda Pier on 6 May 1901²³, and on 24 May 1901 the *New Zealand Herald* confirmed that "the machines used in taking the pictures are of the latest pattern, and can be operated for 35 minutes continuously, 1250 feet of film being used without a stoppage".

There can be little doubt that the new Warwick equipment was used to produce additional scenes for *Soldiers of the Cross*, the first addition appearing at a Sydney Town Hall showing on 22 April 1901.²⁴ It showed Russian soldiers chasing a Christian mother with a child in her arms, crossing a flimsy bridge over a stream. The soldiers fell off the bridge as "cannon shot" for the otherwise grim chronicle of cruelty and martyrdom.²⁵ Further films were first shown during the New Zealand tour of May and June 1901.²⁶ By August 1901, the amount of film in *Soldiers of the Cross* had certainly increased, but the 3,000 feet (45 min.)

claimed in the *War Cry* and *The Victory* would appear to be an exaggeration in the light of the data available to us.

EXHIBITION DIFFICULTIES

Soldiers of the Cross premiered at the Melbourne Town Hall on the wet Thursday night of 13 September 1900.²⁷ The frequently quoted attendance of "4,000"²⁸ is a wild exaggeration which first appeared in Jack Cato's *Story of the Camera in Australia* in 1953.²⁹ Before the auditorium's reconstruction in 1925, the Melbourne Town Hall could only seat 2,300³⁰, and the *War Cry* of 22 September 1900 says that it was not quite filled on opening night.³¹ Reviews of the show were salutary but brief. *The Age* (Melbourne) gave it a couple of paragraphs in two columns on page 7 on the following day, while the *Argus* gave it one paragraph on page 4 and *The Herald* ignored it completely.

The impact of *Soldiers of the Cross* was limited by a lack of follow-up to its premiere. Although an extensive tour of Victoria, South Australia and New South Wales was announced for the remainder of 1900³², Booth suffered from an illness variously reported as "rheumatic fever"³³ or a "heart ailment"³⁴ and gave only one presentation in 1900 after the premiere.³⁵ Victorian rural societies had the Luncheon Department chief Joe Perry presenting substitute programmes of slides and films³⁶, while Melbourne suburban appointments mostly had Booth's Dutch wife, Coraella, struggling with the English narration of *Soldiers of the Cross* makeshift *Salween*.³⁷ In final programme schedules for 1900 were cancelled.³⁸

Without Booth's charismatic delivery and handsome stage, *Soldiers of the Cross* was not worth presenting. The break in exhibitions was used by Perry to raise the "First Mariana Company" from the Luncheon Department ranks. This group, initially consisting of five musicians, lecturers and projectionists, toured showing slides and films – religious programmes on Sundays, secular entertainments on other times.³⁹ Partially attended

as a band-leading venture for the Salvation Army, after trial tour of Victoria begins at Colac on 20 October 1900 and proved highly successful.¹⁴ Fund-raising began by "Business Companies" afterwards became the Lamplight Department's main activity when they weren't needed for Booth's *Soldiers of the Cross* presentations.

Booth's shorted 1900 tour of *Soldiers of the Cross* was re-launched with a Tasmanian (Tasmania) presentation on 13 January 1901.¹⁵ Subsequent drives were received enthusiastically, but there were not a great number of them: two in Tasmania; eight in Victoria; eight in New Zealand; one each in New South Wales, South Australia and Queensland; and finally twelve in Western Australia.¹⁶ By comparison, Booth's earlier social work lecture was presented several hundred times between 1898 and 1901 and undoubtedly had a broader impact.

BOOTH'S RESIGNATION

The Australian *Soldiers of the Cross* tour was set in the context of Herbert Booth's deteriorating health, and his increasing disillusionment with the principles of the London Salvation Army command. Herbert considered that his demonstrable achievements via missionary work being frustrated by the slow process of seeking permission from International Headquarters.¹⁷ There is a great deal in P. C. Ottman's biography, *Herbert Booth* (Doubleday, New York, 1928), to suggest that Herbert's distance from London gave him the independence to expand the Australian Lamplight Department's operations as much as he did.

On 19 January 1901, the overworked Herbert Booth applied to his father to relieve him of the Australian Salvation Army command, asking to be given temporary charge of the Colic Ensign in Western Australia for a period of light duties and cooperation.¹⁸ The *Soldiers of the Cross* presentations are understandable in these circumstances. He left Melbourne for Western Australia in September 1901¹⁹, and took *Soldiers of the*

Cross for its last Australian tour there during the last fortnight of October. Robert Seville II noted in preparation, later staying with Booth as a personal assistant at the Colic Ensign, that under development as the site for a Salvation Army Boys' Home.²⁰

At Colic, Herbert brooded over the difficulties he had with his father. His mood was intensified by dramatic letters from his brother Brewwell, the Salvation Army's Chief of Staff. A natural need for independence arose between a brilliantly resolute father and his equally brilliant son. On 3 February 1903, Herbert Booth wrote a long letter to his father resigning from the Salvation Army²¹, also writing to his brother Brewwell regarding *Soldiers of the Cross*.

As far as I can gather a cost about £350 including the wages of the Department in Melbourne while employed in making pit [...] in view of all it has produced for the Army [...] £350 would be a fair price for Australia to charge my own command for it [...] I am greatly attached to the lecture and its possession will enable me to do a little for God in such a way and on such a subject as will do no possible harm to the Army [...] I should be allowed to purchase the lantern which have been made to my own plan and special order in this arrangement will prevent me the trouble of importing fresh ones [...] The amount charged for the lanterns and their outfit is - we think about £100 [...]²²

Arguing over these terms of settlement for the lecture continued for at least three years.²³ His Australian inhibition was suspended, only short respite slide resignation achieved as *The Early Christian Martyrs and The Perpetua Story* being later shown by local Business Companies from 1903 onwards.²⁴

To avoid scandal and minimise any damage to the Salvation Army, Herbert and Cornelia Booth went into seclusion with their three children, mostly staying in Adelaide before leaving Sydney for San Francisco on 4 August 1902.²⁵

CONTINUED ON PAGE 52

Below: Sidney Cook (1872-1937) officially joined the Lamplight Department on 5 August 1900 but had probably been involved in the preparation of *Soldiers of the Cross* for some time beforehand. Cook was an adaptable entrepreneur, as this 1900 picture shows. Early career of him in canvas work and printing, until 1901 he was the technical supervisor of the Lamplight Department, showing his proficiency from 1901 to 1904, and providing moral backing for the "Business" issues. Photo by courtesy of Cook's daughter, Norma Wood of Sydney.

Right: Top: This unique role of the *Soldiers of the Cross* indicates the specific nature of the presentation. Courtesy of Maj. LeRoy. 1954, Colac, Victoria. Bottom: *Soldiers of the Cross* did not enjoy Progress society in houses in every village. Photo by courtesy of Brother David Morris, Adelaide.





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Ablissinia (Abyssinia); Wittgenstein; Liberlento de Pasiones
(Labyrinth of Passion); Pepi, Luci, Bom y otras chicas del
montón (Pepi, Luci, Bom and All the Other Girls);
Entre Tinieblas (Dark Habits).

LIGHTNING JACK

TWO STARS

BY EMMA COLLIER

Paul Hogan once referred to the success of *Crocodile Dundee* (Peter Faiman, 1986) as being a bit like winning Olympic gold on one's first attempt—indeed, a hard act to follow. Since that unprecedented (or misapprehended) triumph, Hogan seems to have lost the magic formula. The films that have followed it—"Crocodile" Dundee II (John Cornell, 1988), *Almost an Angel* (John Cornell, 1989) and *Lightning Jack* (Simon Winzer, 1990)—have been a disappointing manifestation of his brave attempts to recapture that special light and quirky touch, and a very Australian, very laid-back-shame. Unfortunately, no gold for Hogan again, not even bronze—and here, not talking too often returns. I am still talking magic.

To analyze his descent or misplaced inspiration, let's start with "Crocodile" Dundee. If the cinema began to show early on, in the flick-in-theater part of that film. But, fortunately, Hogan was back on familiar ground, pardon the pun, since "Crocodile" Dundee III belonged to the Aussie bush and—perhaps more importantly for Hogan's screen presence—to the quirky, witty and charming, real hero.

The concept of Hogan as the real hero is again an essentialist or perhaps because of that, very crucial, and one of the main ingredients of the magic formula. The absence of the real hero in *Almost an Angel* proved the point. Almost an Angel was a good idea: the thematic lameness Hogan as an "anti-hero," the triumph of an average bloke and the quasi-religious parable. Built didn't break, however, as if no one, or almost no one, (the film did make its money back) really wanted to know Hogan as anything but larger-than-life. Bush Martin made it in isolation, super-being of an Aussie bloke. It was an expensive way to test the formula, but a test none the less. The result: Jack is not here in *Lightning Jack*. Well, almost.

Lightning Jack Kane (Paul Hogan) is an outlaw and a great shot. He is coming in a crisis, has the love of a good woman (Barbara O'Farrell) and the devotion of a kid hero (Cuba Gooding Jr.). He seems like a real hero in the making and perhaps he would be if Hogan would only let go of working through the theme of heroism here, clearly in his sights. You see Jack Kane also needs reading glasses, which, as the film points out repeatedly, is his weakness, making him the



LIGHTNING JACK (AND JACK HOGAN) AND THE BOYS (JOHN CORNELL JR.). PHOTO: WOLFE J. LIGHTNING JACK

is strong but vulnerable. Isn't that a waste? Is that no one really thinks of Jack Kane as a major threat either, except a small town sheriff with petty-political aspirations. And this is a major let-down for Jack. He wants to be taken, he wants to be tested, he wants the paper to read, therefore the world and, ultimately, takes back home in Oz to know about him. But all he does is handle the bank robbers, and even when he succeeds, it's not that simple. His oversight problem prevents him from realizing that his body is made up of 51 balls. So, yes, here he is not and it is from the paradox that the film tries to obtain its comic status.

It seems, as if in writing the script, Hogan could not make up his mind about whether he wanted the audience to laugh at Jack or to feel sorry for him. Probably both, but that has proven to be a tall order for Hogan. It was much easier to laugh with Mack "Crocodile" Dundee, rather than at him, and to never, ever feel sorry for him. Mack's quiet, unassuming confidence, his self-afflicting humorism, had a very easy appeal. Jack never talked about his skills and knowledge, he just went out and performed small miracles in his own quirky way. Jack, on the other hand, spends the entire film describing his talents to his skeptical audience. Best Doyle (Cuba Gooding Jr.) and the little cunning performance in the finale does not quite pay off. Best heroes don't talk about it, they just do it.

But there there is also Hogan's performance. With Mack Dundee, Hogan managed to brilliantly explore the coarseness of leonardism. All he had to do was to keep still and experimentally flash in well informed, learned gain or twinkle his fabulous blue eyes in the right direction, at the right time. Very minimalist, very stylized. However, as with some earlier endeavors in the cinematic direction, it is possible to get too far—so that only the very little few would respond favorably, or at all. Hogan's Jack Kane is just that: too big and still, and the grin and twinkle routine is patently Irish-made. But perfection in such matters is what makes comedy. In this respect, Cuba Gooding Jr. is almost too good with his performance as pastiche and parody of the old comedy masters—too good because playing as the clown against Hogan's untalented film. But, then again, something had to be done to save the day.

Ultimately, though, it seems as if nothing much could have propelled *Lightning Jack* during the production into that "gold medal" category. In his direction, Simon Winzer makes a noble effort, bringing his talent for spectacularly capturing figures in a landscape, great frames and some rich and fast camera moves. Thanks to Winzer, the film seems to contain some pace. The chase and shoot-out sequences are flawless. But it is the script itself, the very founder's lack of the film that needed reworking.

Thematically contained, sleekly and dignifiedly episodic. Hagen's script, though showing great promise, would have benefited from a liberal dollop of Hollywood comedy: writers (should not have damaged the film's Austere spirit, as there was none in the first place. And at least it might have meant I would have laughed more than just once.

2. SURFABLE CAPTION

Lightning Jack is like an iceberg. There is more to the film than meets the eye. The top of the iceberg pokes up, and every chance it gets in the form of unadvised references to other movie Westerns. The film surprisingly reveals a vast knowledge of the genre, and it's uncertain if this is the intent of Paul Hogan as scriptwriter, or of director Brian Winser who is definitely not a giant when it comes to Westerns (*Gunsense* [Seven and Outlaw]). Either way, the references are not the stuff of cliché that often make the Western movie only for fooling, nor are the conventions of classic Westerns like *Shane* (George Stevens, 1953) and *High Noon* (Fred Zinnemann, 1952) which one might expect from a taste-Peacock re-working of the genre.

Nonetheless, the first of the references is immediately familiar. The opening of *Lightning Jack* has the Younger gang enter Junction City to rob the bank, of which Lightning Jack, Kane (Paul Hogan) is a member. The townfolk are alerted to the robbery and armed to the teeth, position themselves along the rooftops overlooking the bank. With the exception of Kane, the gang is wiped out and a couple of the citizens squeal over who shot whom.

The *Lightning* opening is not graphically violent, and it is with the formalized electronic grace of its model. The film is, after all, a comedy and the sequence does have its endearing quality. The first laugh Kane escapes the slaughter out of sheer luck when his foot is seemingly caught in the damaged floor mat of town upside down. Yet, there is a rough going as to realize it is still a take-all of risk other than the opening sequence of Sam Peckinpah's *The Wild Bunch* (1969).

But it isn't early times and the audience may not wish to witness even this much. That is to say, although *The Wild Bunch* seems to have achieved a similar sequence in *The Great Northfield Massacre* (1972) Peckinpah originally borrowed the sequence from Rob Roy's *The Two Shagbats* (1967) in the first place. And, anyway, Ray had borrowed actual footage for the same sequence from Henry King's *Justice* (1950) starring Tyrone Power and Henry Fonda. Just as well, it might be wise to remember that the Younger brothers were members of the Jesse James gang.

But just a little ways down the trail does *Lightning Jack* come up with a real surprise. Kane learns the law enforcers have a silver league outfit whom he has to force someone to stand him a man from considering the Junction City sheriff out. And, in a real square it takes to level his territory, Kane sets out to rob a bank only to end up with a stack of \$1 notes that he mistook for \$100 notes. To add insult to injury,

Kane's bungling is pointed out by a hostage he shielded himself in order to escape. Jack Kane has just spent!

For anyone? The reference is again to Peckinpah and his film *Hombre* (The High Country) (1960), which tells of two young gunfighters played by Robert Wadsworth and John McEwen and Peckinpah shoot at some tentative moral codes of the Old West no longer hold firm in the face of modernity and industrial shows. Kane, like the character played by McEwen, tries to avoid any disclosure of the fact that he needs and sometimes needs, sometimes.

From here on, *Lightning Jack*'s sign-posting lies through on this and last as signposts in a wild story. No much effort is made to disguise the character's larger world, his reference. Indeed, it is made a point of when the press mistakenly refer to Kane as an outlaw with an English accent, which would be irrelevant to *The Sheriff of Pontefract* (1962) – the British-produced, David Walsh Western with Englishman Kenneth More in the title role.

Kane's footage is an *Alfie* American note by the name of Ben Doyle (John Gooding Jr.) who is kind of the confederate treatment by white film and even more Kane to take him on as a subject. Together they make an unlikely Western team, as unlikely as that of Sam Lancaster and Oliver Reed in *The Outcasts* (1968). Then, Julius Rosenberg's mountain men shoots David Ramsey along in the way of the frontier. Kane attempts to teach him the ways of the outlaw.

By the time *Lightning Jack* has unspooled the first half, the pair has taken a ride through many Westerns in scenes where Kane usually carefully shows Ben how to shoot. Kane then produces a pair of slippers that can be strapped around the waist. With this gun Ben cannot miss and then after does the reference for it as a gun that Kane hands over to his companion. *Shakespeare* (James Earl) in Howard Hawks' *El Dorado* (1967). More is later the pair is shot by Comanches across the state of Missouri Valley down to the river of at Moss a brother (John Ford's *The Searchers* 1956) and then end up in a town where they lose down four Western guns; one of them, named John T. Chase (a James appearance by Roger Dalrymple), which is a mildly distant reference to John Wayne's John T. Chance from the Howard Hawks film *Rio Bravo* (1959). To cap it all, after Kane's own fully success at the Junction City bank and achieves his goal of living "wealthy" he escapes detection by leaving a trail and the law by riding out of town dressed in women's gear. Indeed, it is the same odd twist by Nelson Bond in his 1961 as the top of the Arthur Penick *The Missouri* (1961).

The true size of the iceberg, however, is perhaps best revealed with the sight of L. O. Jones, a veteran character actor of many Westerns, particularly those of Peckinpah. After a scene in which *Lightning Jack* Kane has just three or four gunfighters in their place with a stirring display of gunwork, Kane is killed away by a small-town sheriff played by Jones. The sheriff and his understudy deputy are

aware of when they have captured and there is hardly anything to indicate otherwise. That is until outlaws and lawmen are finally close and the sheriff says, "It's been a long time, Jack." The audience has just passed into the actual scene.

Incidentally, the deputy is played by Austin Lee, Max Cullen, and it is so sensitive to his barely-appearing performance (because he is missing) at times to leave the impression that he is modeled on another great character actor with his hair in the West. Jack Kane. Just think of Kane's hair as the first deputy next to James Garner's sheriff in *Support Your Local Sheriff* (1968).

These references are too pointed to discard as just big, meaningless elements of the genre. What is even more surprising is that the makers of *Lightning Jack* have shown a cunning admiration for specific film directors and Western types. *Lightning Jack* is pointing the audience in a particular direction.

Jones, sheriff character part with Kane. Many posts ago they used to ride together as outlaws but now have separated the outlaw into a personal stake. As the sheriff tells Kane, "You can't outrun the law." Jones' character represents one of the two types of hero in most of Peckinpah's Westerns (e.g., *Dance* [Thompson in *Wild Bunch* 1969]). He is a man who has been wronged by the loss of his brother of the Old West, but accepts and adapts to the changing times.

Many would say *Lightning Jack* is a tragic comedy that is the film tells as a comedy. But there is another sense in which the film is a tragic comedy. Most of the references *Lightning Jack* puts in service are in the evolutionary phase of the genre when the new wave of cowboyism began receding upon the free spirit and values of the Old West. The death of the Old West has always had come as well as materialism overcomes within its thematic concerns.

Finally, it should not be noted that Paul Hogan chose the Western as a vehicle for his damaged persona, at least since *Shane* (an Angel) (1962). The comment by the character played by L.O. Jones, about the inability to outrun the "law" could be a veiled comment upon Hogan's run in with the press, and his comment had from before as a national hero. After all, *Lightning Jack* Kane is a character who cannot adapt to new times and he has been killed as an outlaw who "wants to be wanted."

WESTERN JACK Directed by Brian Winser. Produced by Paul Hogan. Story by George Clayton Johnson. Screenplay by Graham Davis. Music by Murray Close. Producer Grant Hill. Executive Producer Paul Hogan. Director of Photography David Ogilby. Production Designer Robert Hill. Costume Designer Bruce Playhouse. Sound Designer Paul Apple. Editor G. Robert Smith. Composer John Paulsen. Cast: Paul Hogan (*Lightning Jack*), John Gooding Jr. (*Ben Doyle*), Beverly Sills (*Shirley*), Kevin O'Brien (*Phil*), Pat Hingle (*Maxwell*), Robert Raitt (*Minut*), Frank Miller (*John Doyle*), Roger Dalrymple (*John T. Chase*), L. O. Jones (*Sheriff*), Max Cullen (*Butt*), *Lightning Jack* Village Roadshow Production. Australian Outback Village Roadshow. 1988. 99 mins. Australia. 1988.

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MORAN'S GUIDE TO AUSTRALIAN TV SERIES

Edited by Albert Moran. *AFTRS*. North Ryde, NSW, 1995. 672 pp. (pb) rrp \$34.95.



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ED. BERNARD

In reviewing Albert Moran's 1995 *AFTRS* publication *Australian Television Drama Series 1955-1991* I noted the relative dearth of single-reference books on Australian television available at the time. In commending Moran for undertaking the initial spadework in this formidable research for *AFTRS* and the *AFTRS* for making it generally accessible¹, I assumed that other publications extending the scope of Moran's original checklist might be commissioned.

But little has changed on this front in the past four years, and it has taken the same *AFTRS* team to provide the next step in repaying a larger debt of Australian television production history for students, media teachers, researchers, archivists, etc. By entering into a collaborative engagement with Allen & Unwin, they have produced a major reference work likely to appeal to "fans of TV trivia and otherwise casual gofers", as the press release suggests, in the same manner as, say, Leonard Maltin's or Leslie Halliwell's reference works appeal to cinema consumers but without sacrificing the scholarly principles which informed the earlier work. It is to duly respect a comprehensive – if not exhaustive – handbook, likely to remain an indispensable reference source for a half to three to come.

The spirit of Moran's *Guide to Australian TV Drama* boasts of five "Your complete guide to every drama series, children's shows and soap" and while not entirely accurate, this is

in the description of the book's contents. Like the *AFTRS* publications, entries are arranged alphabetically by title, with standard information for each series: type (adventure, soap, modern serial, historical mini-series, etc.), number of episodes, length, production company (name/addresses, colour/B&W), date of first broadcast, end date and crew details. The brief synopses of Australian Television Drama Series 1955-1991 have been considerably expanded to include details of production reception, and the author's own critical comments, as well as storyline.

In terms of chronology, the entries begin with the *Greenland* production *True True* first broadcast in 1957, and conclude with series 1990 included such as *Line of the Lord*, *Seven Deadly Sins* and the ill-fated *APDS*. There are 426 entries in all and the book's length indicates the ample nature of the annotations which accompany each entry. Moran is far the most part sympathetic in his assessment of each series, though given occasionally to hyperbole.

Moran is the latest new series produced by Kennedy Miller in the course of the 1990s.² It has wonderful complexity, mystery, ambiguity in its treatment of the years 1941-73.

and, equally, to condemnation.

True (only six hour mini series) (Floody) (Starline Area 1566) (written on an equally boring) – (most of the drama series written by Paul Souterland) (sic)

It is slightly unfair, however, to take such statements up at context since Moran's annotations are anything but a string of unsubstantiated opinions. If he is fulsome in praise or inconsistent in criticism, or slightly cryptic in tone.

The *Private War* of Lucinda Smith is never less demanding of the viewer's intelligence, and the sight of the many colour locations helps the viewing task to slip by.

The book is generally well signed, persuasive and often insightful.

In addition to the annotated series listing which forms the bulk of the text, Moran's book has several other features which add to its value as a handbook. The opening chapter consists of a useful overview of what the author calls the "stages" of Australian television, the last of which is his scenario of the "Binge New (White) World" – an environment where television is seen as surviving but in a marginal position.

Chapter (or Section) 2 provides a chronological list of Australian television drama series enabling the reader to observe at a glance the "current rhythm of drama output since 1965". Following the alphabetical list entries, Moran offers three further chapters to help contributors, what has preceded them, a number of profiles of the principal Australian drama producers, appealing material from his

Images and Industry (1985) publication, outlines of the five Australian television networks, buyers and broadcasters of the drama (pick-ups) and sample viewing programme schedules for every year from 1987 to 1993. While this is confined to Sydney stations only – and therefore not representative of the programming extending beyond television stations in other states and regions in the pre-networking era – Moran feels that this information is integral to understanding the "environment" in which programmes were located: "what preceded them, what followed, what opposed them on other channels, etc." To this extent, it is a useful appendix to the publication – the first in my knowledge to offer this wider view of the television drama landscape.

The book also carries some illustrations, a useful guide to further reading, and a generous set of indexes – an index from the personality index for past and new, arranged usefully by title in the earlier text. Bruce Gyngall's *Paradise* alerts the reader to the scholarly nature of what is to come, and this was quickly reinforced by the author's Introduction, in which he makes explicit his rationale and his criteria for entry inclusion (or exclusion), etc.

For Moran, the defining mark is

whether it is the program's demand to be regarded around a scripted narrative and the roles of the story's characters as played by professional actors.

Two embraces series, mini-series, serials, and play anthologies, on the basis that each of these sub-genres fill a limited, yet consecutive, days "whether that period be as short as two evenings or as long as twelve hours or more." Under these terms, one-off dramas – tale features or short historical works – are excluded, despite the odd entry such as the *ABC's Wednesday Night Theatre* (1986), and despite Moran's claims in *Images and Industry* for the ubiquity of narrative across the whole range of television output. As I noted in reviewing his earlier volume.

Now are the anthology series cross-referenced by individual title, despite its many instances the obscure "stand alone" nature of the programmes concerned. *After Watson's Assassination*, *Wendell's Women*, *Seven Deadly Sins*, *On Peak Spring and Fall* also (perhaps the starting of the serials/feature boundary will be added and more systematically in future editions).

As with similar reference works dealing with local feature film output, the notion of "Australianess" is also considered in Moran's *Guide*. In relation to television drama, Moran plunges for comprehensiveness: "there are many ways to be Australian." Most would agree with his definitions which result in the inclusion of such series as *Whisper* (1985) and *Spidee* (1988), but question the entry for example, of

the entirety of U.S. broadcast television. Something in *Clay Theatre* (1965) – with location shooting by artists' production companies on the sidelines, this classification issue is likely to become more substantial in the future.

One could also quibble perhaps about the lack of full production credits for each series, particularly the long-running ones such as *Horned*, *Bullhorn*, *Neighbors* and *A Country Practice*, although Moran rightly acknowledges the difficulties associated with such an exercise. Nevertheless, this is towards the local equivalent to the U.S. three-volume *Encyclopaedia of Television*, the longest title doing in comparable scope a work on Australian television, the more difficult the preparation of a text (or series of texts) recording the history of all forms of indigenous television production will become.

Of more concern with Moran's *Study* is the number of errors and omissions it contains. Doubtless in reviewing the book for the *Australian Age* repeats these as minor glitches only: given the scope of it and need for such a reference volume. The problem is that without comparative work or easy access to primary source material, Moran's publication will be seen as the industry's text in its field and its contents accepted without question. Moments also the work of the Television Appreciation Society in his introduction, but he apparently chose to ignore that suggested textual amendments from the earlier volume.

I assume that the most obvious glitches will be noted when the Television Appreciation Society reviews Moran's *Study* in its own publication (TV Eye), but a few examples will illustrate the problem. The *Box* (1974) is listed as a colour production. According to Casselton, the first 251 episodes at least were produced in black and white. The *Cave of Pith* listed as the *Cave of 77* in the overview chapter; similarly, *Manly Patrol* (1962) was the first ABC/TV drama, not *The Hungry Games* (1963), *Melbourn Police* began in 1971, wrote early indicators, not in the 1960s as suggested on p. 15. *All the Way* (1968) was sold to the Nine Network, not to Seven. *Dearest Cherry* ran in two series, not one. My black-stem *Inside out* like the *Law and Phoenix* series, but the series title is not listed among the title entries; conversely, a Grundy series of tele-features entitled *South Pacific Adventures* which has never been broadcast, is afforded a full entry. Misspellings are also frequent: even the author's 1948 Car army publication is incorrectly listed image and *inquiry*.

Name of this should detract too much from the nature of Moran's achievement. Having done so much to open up the field of Australian television series to both some live searches and general readers/viewers, it is to be hoped that Moran and others will be encouraged to continue gathering or refining data in this or related areas. We might then contemplate the long-awaited prospect of not having to wait another four years for the next major reference work on Australian television to appear.

THE FILMS OF VINCENTE MINNELLI

James Naremore. Cambridge University Press, New York, 1988. 286 pp., pb, mp \$47.50.

TOM SPAR

At the close of James Naremore's eloquent account of the career of Vincente Minnelli (Hollywood director of musicals, melodramas and comedies) is an interesting enough blurb:

*Stylability and femininity, Minnelli's films might be described as his: common-sense as processes of romantic idealism [...] repeatedly [confronting] on the fault line between ideology and extreme aestheticism [...] Minnelli's elegant urban language is the world of *Vague*, *Happen*, and *Vampy-Pop*. [...] To study Minnelli's work is therefore to describe the relationship between decadence and mass culture [...] (p. 83).*

Naremore deals individually and in some detail with five of Minnelli's films (which makes his book's title a bit of a cheat), assessing that *Cabin in the Sky* (1945), *Meet Me in St. Louis* (1944), *Flower of the Month* (1946), *The Mirror and the Light* (1952) and *Just for the Love* (1955) represent 'his most mature of his work' (p. 8). Of the film-making, his basic conclusion 'for most issues with the thought that most of the pictures I have chosen would appear on anyone's list of his greatest' (p. 14).

Naremore's response to an anticipated challenge – why another book on Minnelli? and why now? – might simply have been 'why not?', but Naremore has better reasons.

Offering biographical details to support his view, Naremore begins with a telling sketch of some of the ways in which Minnelli's prolific career is 'symptomatic of twentieth-century progress through the modern economy' (p. 17).

Simply qualifying, without clearly not endorsing, the inherent mass conventionalisation/standardisation Minnelli's Naremore posits that the director's 'identity was shaped by a complex of institutions and artistic formations and that the authorship of his films was in the last analysis multiple or 'collective' in' in other words, while Minnelli occupied a favoured place at MGM, where he did most of his film work, he was also the idealistic teenager in 'a variety of cultural, rhetorical and social forces' (p. 16).

There is nothing aesthetically challenging about the route Naremore takes here. And few students of Hollywood are likely to disagree with the further notion that much of Minnelli's work provides a useful illustration of the way unresolved tensions often erupt through the reassuring surfaces of ostensibly conservative entertainers.

Naremore's readings of the films selected for discussion readily anticipate his underlying thesis: even if one doesn't always agree with some of his conclusions (for example, one could take the ending of *Meet Me in St. Louis* or *Flower of the Month* as far more ambiguous and subversive in their use of nostalgia than Naremore allows).

But, however illuminating his case may be (and he is an intelligent critic), adept at suggest-

ing his chosen film's cultural intertextuality) Naremore's Achilles heel is the inherently idealised nature of his interpretation, something which he disavows only on an 'in passing' that he wants his book to explain but which it doesn't. And it pleases him throughout even if it's a healthy sign that he is able to acknowledge it.

Naremore's prose is eminently readable, not a virtue to be underestimated: these days when I'm reviewing him just to what happens when scholarship reveals its questionable model but also its usefulness as that so frequently crops up in writing about film that is based on nothing more than 'feelings'. But for what it serves as if there is an interested layperson looking over his shoulder, as if he's a bit embarrassed of what actually enjoying as much as he does the time he's wasting about it (especially *The Band* and the *Bandwits*).

Naremore's thesis about 'decadence and mass culture' need not be concerned with whether or not the time he's discussing and anyone's 'favorites'. But if the issue is how the time devoted by this 'authorship in the history' occupy a particular cultural status, then whether or not Naremore happens to like that is a debate with a dead end. Perhaps this is why his book justifies me to stop. Luckily, my boyfriend Minnelli with Kirk Douglas' *Vincent and the Doctor* (1955) the most up-to-date of Naremore's commentary (fully depicting cinematic mood).

AUSTRALIAN CINEMA

Scott Murray (Editor), Allen R. Munn, in association with the Australian Film Commission. Sydney: 1984. 350 pp., pb, mp \$24.95.

As was the case (in the previous issue) with *Australian Film 1930-1980: A Survey of Australian Feature Films*, also edited by Scott Murray, a volume of Australian Cinema was not deemed appropriate in these pages.

But it is to say, *Australian Cinema* is an expanded, updated and English-language version of the book Murray edited on behalf of the Australian Film Commission for the Australian Representative of the Cinéma Français Pompidou in Paris. (The Pompidou volume was translated into French and laid out under the supervision of Claudine Thoreton.)

Australian Cinema covers various aspects of Australian filmmaking since its birth. The authors (and editors) are: E. Gough Whitlam (Introduction), Ross Gibson (Creative Landscapes), Philip Adams (A Cultural Revolution), Scott Murray (Australian Cinema in the 1970s and 1980s) and Australian Domestic Cinema 1970-1980) (Maggie Mulvaney [The Documentary], Adrian Martin [The Short Film], David Barker [Australia and the Australians]).

There is also a Filmography of 1980-Australian film (plus one minor) compiled by Scott Murray, Ruthless Caputo and Claudine Thoreton, and a Dictionary of Directors (Murray and Caputo). The book is presented at a price of \$24.95. The book is presented at a price of \$24.95. The book is presented at a price of \$24.95. The book is presented at a price of \$24.95.



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SCHINDLER'S LIST (Coca-Cola - MCA - 68745)

Abominably twisted, played and produced (and John Williams' music here is poignant, plaintive, simple and restrained), a wise movie and in keeping with the way Spielberg has succeeded fully — for the most part — overcome his usual tendency to genius in display his hand. The music creates a little aggression in the film mainly because the words are allowed to create the emotion. The music is kept down and well in the background.

Everything on the disc is to probably dare and top quality. Given the important violins solos employed, not to be untrained and confident, but by Robert Pattinson. That is the sort of help you can find if you're Spielberg!

On photos is everything throughout and since they belong to the Boston Symphony, the sound is rich and full.

Tracks 8 and 10 are written by other composers (Track 10 for example is the unaccompanied of "Johannes of God"), but the majority of the tracks are Williams' originals. The major theme heard on tracks 5, 4 and 14 in various guises is quite haunting, with a following that your affinity in keeping with the film's setting and theme. Highly recommended.

MRS DOUBTFIRE (Fox - MCA - 11010)

This Howard Shore score for the hit Robin

Williams certainly is professional, pretty sounds from a largely orchestra, well played and recorded but unmemorable as far as themes go. It's the sort of music Hollywood does with ease but not even "Meeting Mrs. Doubtfire" (Track 4) lifts the spirit, unlike the film itself, which certainly picked up everywhere Robin Williams turned up in drag.

There are 12 tracks on the disc, all sounding much the same, except the last which has Williams doing a bit of a session at Elgar's from Richard of Bordeaux. This is short, not very well sung, but fine.

THE AGE OF INNOCENCE (MCA - 68745)

This is a big, rich-sounding score from violinist Elmer Bernstein. Tracks 2, 3 and 4 contain extracts from Beethoven's "Pastor" and music by Strauss (for and for), but the remaining 20 tracks are Elmer's own.

The notes accompanying the disc and referring to the music are signed by Bernstein and Jerry Cooke (who is mainly in the film for the same reason) and are entirely appreciative of Bernstein's work. It is certainly music that fits the period in which the film is set and doesn't overpower the visuals (just admirably to do in this visually rich film).

On disc, however, a lack of real dedication in the music is noticeable, and perhaps as a

result of the number of tracks on the disc, some feel short of breath just when they seem to be breathing to something they stop.

The music, largely in film, is scored mainly for strings and woodwinds. The main theme is quite lovely and is used a lot.

THE REMAINS OF THE DAY (MCA - 68745)

There are ten tracks (Track 2, for example) when, referring to Richard of Bordeaux' music in film, you may very well think that the record is stuck in a rut. This is music which works well in the film giving a sense of underlying emotion and movement to a surface where all seems controlled and calm.

On disc, however, it's not particularly exciting, sounding a bit like something Philip Glass may have written as a youth, although the scoring (arrangements by Robert Stewart) and playing are both excellent. "Ash Blaney" (part of a Schubert set) and "Blue Moon" gets a gateway as well, but even if this is not a disc to treasure.

RAISING CAIN (MCA - 70121-10421-1)

Not even the most famous Sean De Paula fan would concede Raising Cain a great success. His musical career on a number of the films,

Pino Donaggio supplied the extraordinary sounds necessary to accompany *Dr. Faustus* a sophisticated tale and the disc is probably marginally more interesting than the film itself.

Nevertheless, though the skill of the scoring and Donaggio and Nicola Mazzari's intention, the actual musical content is thin and unimpressive. Try track 16 ("Flying Bubbles") and track 3 ("Don Takes Care"). It doesn't apply, so will the disc as a whole.

MY LIFE (BBC - Stereo 2)

John Barry music covered this little weight like molasses, all but smothering its chances to come to life. This one is for fans of the singer/actor only, or for those who just have a really sweet tooth.

Two discs featuring the music of twelve composers: Nicola Piovani and Englishman William Alwyn are amongst the most interesting discs reviewed this issue.

PIOVANI (Decca 4231442)

This features music from three of the films by the remarkable Trivelpati brothers. The scores and Piovani, born in 1948 "the new great composer of Italian cinema", and certainly this disc shows him to have the ability to write simple, haunting melodies and use a variety of styles which are used here to accompany stories about (i) a

family haunted by an act of greed by an assassin (Piovani), (ii) a man who decides to turn his back on earthly love (Alwyn) and (iii) the Italian brothers who migrated to America and helped build sets for D.W. Griffith in Hollywood (Good Morning Italy).

Lovers of the work of Nino Rota and the romantic tale of *Mariloune* will find Piovani very much to their taste. Sample track 1 from *Porto 7* from *Alvin* and 12 from *Italy* to note the contrast and get the flavour. Generously featuring 41 films.

ALWYN: FILM MUSIC (Columbia Classics)

Alwyn died in 1985 aged 60 and in the last couple of years Charles has interested itself in his major works for the concert hall. This symphony as well as string quartets, song cycles and symphonies for various instruments.

He was, however, especially in the 1940s much in demand for film scores and the disc includes his work for several Carol Reed's two masterpieces, *Odd Men Out* and *The Fallen Idol* as well as the adaptation of H.G. Wells' *The History Of Mr Polly* which starred John Mills and is virtually forgotten, and a brief glimpse from *The Duke's Progress* which starred Rex Harrison and still occasionally turns up on television.

The excellent booklet with the record is a real rarity with film music - includes the first listing notes that all his major scores were destroyed by a fire at Pinewood Studios. Worse, he hadn't kept the original manuscript sketches and the original sound tracks were "junked".

However, Christopher Palmer has done a fine job of restoration here, and the music, played by the London Symphony under Richard Hickox, has never sounded better. The one thing that doesn't stand up in English film of that period compared to the Americans is the quality of the sound itself.

The music for *Odd Men Out* (cinema, two episodes and stages), was a first score for a low film and a superb masterpiece. Track 4 ("Hemlock"), a two-hour music sequence brings back the first segment of the film with great poignancy. Would anyone these days in England make a film with an IRA man (even a dying one) as its hero? Yet politics is forgotten as the tragic odyssey unfolds and the track sounding melody first heard in the Prelude has great logic in these final moments.

Overall a record for anyone with an interest in film music, a reminder of the music for an undisciplined and undervalued largely ignored master in this field.

■

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'AMBASSADOR' HERBERT BOOTH PRIVATE EVANGELIST

American churches eager for inspirational speakers contracted Herbert Booth in over 22 states in as many months.¹²⁷ A touring programme indicates that *Soldiers of the Cross* was shown over there as early as 7 December 1902.¹²⁸ He later toured Europe, South Africa and Canada, giving the "lecture" public exposure.¹²⁹ Other slide shows were periodically added to Booth's repertoire, including *Kate Brown*, an examination of the visual representation of Christ in artwork.¹³⁰

On 15 December 1919, Herbert Booth arrived in Auckland at the start of his last Australasian tour.¹³¹ He screened *Soldiers of the Cross* as a "grand finale" to each of his missions - for example, at Invercargill on 24 January 1920 and in Auckland on 22 June 1920. He left Auckland for Sydney aboard the "Malacca" on 26 June 1920, then repeated his exhibition pattern in Australia. *Soldiers of the Cross* was screened at Boulder's Exhibition Hall on 19 July 1920, at the Sydney Town Hall on 1 November 1920, and at the Melbourne Town Hall, the site of its premiere, on 22 November 1920.¹³² The film is surely to have been delayed by the time of the Australasian tour, the number of slides being increased from 220 to 240 to replace them.¹³³

The film sections of *Soldiers of the Cross* were probably discarded long before 1920. There were many likely reasons for this: the early loss of the novelty of the movie medium, the disproportionate effort needed to stage a second media show, the obsolescence of the Lumiere perforations on the original prints, and increasingly stringent safety regulations on film projection plants. Perhaps the films just wore out. Whatever the reason, films were only an optional part of the show, and *Soldiers of the Cross* survives in the slide-only form shown by Booth in 1920, which our Memorial Library recovered from Booth's son Henry in 1953. Unfortunately, the narration script was not recovered with the slides. Only the cue sheet from the Proper sequence, found in 1989 in an Adelaide collection, is presently known to survive.¹³⁴

Herbert Booth finally lost his battle with heart disease and died in New York on 24 September 1926.¹³⁵ Two years later, Paul Owsen wrote his biography using only Booth's American papers as source material. *Soldiers of the Cross* was the only Lantern Department production known to him, so that it received unimpeached attention. Jack Carr revised Owsen's claims, boosting them without sufficient verification or original research as far as well known. *The Story of the Camera in Australia* (1935). Few writers bothered to check original sources subsequently, so that the legend of *Soldiers of the Cross* steadily outgrew the reality. Salvation Army film production began to appreciate

but, in terms of precedent, little more can be claimed for it. The Salvation Army's social work exposes *Social Salvation* (1898-99) included narrative films more than two years earlier, and is probably more worthy of recognition as an Australian movie milestone.

Nevertheless, the Salvation Army Lantern Department used Australia's first major corporate film producer. Its greatest film achievements came after *Soldiers of the Cross* and before 1905, when it produced nearly 80% of all the films made in Australia. This body of work, rather than any single project, was an outstanding contribution to Australia's film heritage. Its film record of Australia's Federation celebrations in 1901, released on the NFSA videos *Living Melbourne* (1988) and *Federation 1901* (1991), will be the focus of a future monograph.

ACKNOWLEDGEMENTS

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Last but by no means least, thanks go to Anne Sewry and Prue Long, our long-suffering wives,

Notes

- 1 Gary Pether, *The Advent of the Cinema in Australia*, paper delivered at With Australia's History and Film Conference, Melbourne, December 1993.
- 2 Andrew Pike and Ross Cooper, *Australian Film 1920-1977, A Guide to Feature Film Productions*, Oxford University Press, in association with the Australian Film Institute, Melbourne, 1980, p. 8.
- 3 Jack Carr, *The Story of the Camera in Australia*, Gacagan House, Melbourn, 1935, p. 114.
- 4 Yvonne Cook, *National Library of Australia News*, Canberra, December 1971, p. 4.
- 5 *Ibid.*
- 6 Peter Lark, *The Victorian Century*, Carlton Books, Melbourne, 1979, p. 14.
- 7 *Memorandum of Occasional Activities*, 15 January 1919, p. 3.
- 8 John Burt Foster, *Filming The First War*, Belpheggre Press, London, 1912, p. 120.
- 9 *Ibid.*
- 10 *Ibid.*, pp. 120-9.
- 11 *Ibid.*, pp. 111.
- 12 Charles Muscatelli, "Les Français en les Mystères de la France (Aux États-Unis)", in *An Inventory of the David P. Morgan and Early Cinema, Les Français du Cinéma Laval*, Laval, Québec, Canada, 1992, pp. 162-8.
- 13 See pp. 110.
- 14 Charles Muscatelli, *The Emergence of Cinema*, Charles Institute's News, New York, 1990, p. 230.
- 15 *Ibid.*, p. 239.

- 36 *Id.*, p. 212
- 37 *Id.*, p. 212
- 38 *Id.*
- 39 *Id.*
- 40 *Id.*, p. 216
- 41 *New York Clipper*, 19 February 1890, p. 33, notes 2340 foot; *Argus* (Melbourne), 23 December 1899, notes 2002 foot. It is possible that in selling the *Frontier Play Plans*, the Salween Company exchanged parts from both the *Klondike* and *Hollander* productions.
- 42 *Before Melba*, *Harold Hill Press*, New York, 1937, p. 92
- 43 *They Ran Away*, *A Million and One Nights*, Touchstone, New York, 1984, p. 278
- 44 *The Daily Telegraph* (Sydney, New Zealand), 11 January, 1898, p. 8, and, 14 January 1891, p. 3
- 45 *The Mercury* (Sydney), 24 August 1899
- 46 *Id.*, 13 August 1899
- 47 *Id.*, 12 August 1899; *Id.*, 14 August 1899.
- 48 *Starred News*, 16 September 1899
- 49 *South Australian Register* (Adelaide), 18 September 1899, p. 3
- 50 *Edison National Museum Site*, Chicago, New Jersey: correspondence files, W. H. Lunt to C. E. Jenkins, *Edison Photograph Agency*, Rosed House, New York, 23 November 1899
- 51 *Argus* (Melbourne), 26 December 1899: Advertisement
- 52 *Western Morning Argus*, 23 June 1900
- 53 *Waimate Times* (New Zealand), 15 January 1901, p. 3 (reel), 23 January 1901, p. 3
- 54 *See* ref. 112, p. 173. He served the *Oceanographic* Playwrights near San Diego, only of their membership.
- 55 *The Bulletin* (Sydney), 3 January 1901, p. 34
- 56 *Finding Star* (New Zealand), 22 February 1901, p. 3
- 57 *Australian Photographic Bureau* (Sydney), 21 December 1901, p. 24
- 58 *Continent's Times* (Perth), 21 May 1902
- 59 *War City* (Melbourne), 13 January 1902, p. 4; *Id.*, 27 January 1902, p. 7
- 60 *Quoted in John Harris*, *op. cit.*, pp. 129-30
- 61 *Warwick Trading Company Catalogue Supplement No. 1*, c. 1919
- 62 *War City* (Melbourne), 17 January 1902, p. 9; *Southland Courier*, 8 June 1902
- 63 *War City* (New Zealand), 26 October 1902, p. 8
- 64 *War City* (Melbourne), 27 January 1902, p. 7
- 65 Information was obtained from James Adams Office of NPSA in Canberra while preparations were being made for the video *Salween Film*. The film had been sent abroad to America around 1900.
- 66 *War City* (Melbourne), 16 August 1902, p. 5
- 67 *Id.*
- 68 *Brisbane Courier*, 6 April 1901, p. 5
- 69 *War City* (Melbourne), 27 January 1902, p. 5
- 70 *War City* (Melbourne), 16 August 1902, p. 9
- 71 *The Age* (Melbourne), 14 September 1902, p. 7
- 72 *Australian Star*, 21 May 1921, p. 3. The closing role date on cover of NPSA *War City* (Melbourne), 22 September 1902, p. 9; *Brisbane Courier*, 4 April 1902, p. 5
- 73 *The Daily Detail of the Daily Argus* (184 foot film) *Salween* pamphlet collection, La Trove Library, Vol. 3, No. 23. *Id.* on SL7044 2087
- 74 *See* B. Jackson, *Dr Polygraph*, *History of Images*, Society for Promoting Christian Knowledge, London, 1992
- 75 *Salween Army Archives*: Built Royal Card for B. H. McManis, *War City* (Melbourne), 8 June 1907, p. 12 - "The New Running Band"
- 76 *Warwick Guide*, National Library of Australia House, Canberra, December 1911, p. 3
- 77 *Id.*, with many other are shown, by Brother David Martin of the Salween Army in Adelaide. Although some of the film had been shot there as Armyman from Harrow of the Cross (1906), the card there is much older. There are two copies of each card above the collection: original typeset for the longer on stage and a carbon copy for the programme.
- 78 *History website* "General Christian Soldiers", "Lead Ready Light" and "Bible With Me" - *The Sydney Morning Herald*, 23 April 1941, refers to "again a number of lyrics, mostly of the old school"
- 79 *The Age* (Melbourne) 24 September 1902, p. 7
- 80 *War City* (Melbourne), 12 April 1903, p. 30
- 81 *Australian Photographic Bureau* (Sydney), 21 January 1903, p. 3
- 82 *War City* (Melbourne), 2 December 1902, p. 8
- 83 *Salween Army Archives*: Correspondence file B. Santall to Col. F. Duke, 4 October 1903
- 84 *Joseph Perry*, *A House of Photography of Australian Social Institutions*, c. 1875, held by Salween Army Archives, Melbourne
- 85 *War City* (Melbourne), 23 October 1904, p. 3 - letter from Harold Graham
- 86 *Id.*, p. 7 - letter from Clara Wilson.
- 87 *The fact was stated in a "brief" in Herbert Booth to 1892 to 1893 copy in Salween Army Archives and was confirmed as an oral history interview with Colonel Harrow and Colonel Graham, recorded by Alan Anderson of Film Australia about 1988. There are many other War City references made on by image of Lumiere machine.*
- 88 *War City* (Melbourne), 22 September 1902, p. 9
- 89 All of the surviving groups of the participation of the Commonwealth (1901) were maintained by the NPSA until Federation Filmery Chem Long in 1901. All of the sections continue to the time when they were present.
- 90 *Argus* (Melbourne), 14 September 1902, p. 4, says 152 minutes, *War City* (Melbourne), 12 September 1902, p. 5, says 110 minutes
- 91 *War City* (Melbourne), 16 August 1902, p. 9
- 92 *Unpublished American programme for Booth's lecture The Struggle of the Early Churches (Especially Soldiers of the Cross) to be held at "Assistance Anderson, 183 La Salle Street" (San Francisco) Sunday, 7th December 1902. Programme held by Salween Army Archives, London, p. 3*
- 93 *War City*, 22 September 1902, p. 9; *The Sydney Morning Herald*, 23 April 1901.
- 94 *See* ref. 731.
- 95 *War City* (Melbourne), 20 April 1901, p. 9
- 96 *War City* (Melbourne), 11 May 1902, p. 10
- 97 *War City* (Melbourne), 13 July 1902, p. 8
- 98 *The program was released on the NPSA video Living Melbourne (1999)*
- 99 *New Zealand Herald* (Auckland) 24 May 1901, p. 3
- 41 *War City* (Melbourne), 6 May 1901, p. 5
- 42 *The film was Perry's escape from Damascus and possibly a Christian Youth Turned on the East*
- 43 *War City* (Melbourne), 22 September 1902, p. 9; *The Age* (Melbourne), 14 September 1902, p. 7
- 44 *See* ref. 31
- 45 Information from Ian Fraser, Melbourne City Council Archives
- 46 *War City*, 22 September 1902, p. 9
- 47 *War City* (Melbourne), 6 October 1902, p. 16
- 48 *Coling Adamson*, 5 October 1902
- 49 *War City* (Melbourne), 13 October 1902, p. 10
- 50 *At Collingwood Town Hall on 19 September 1902, notes War City* (Melbourne), 27 September 1902, p. 2
- 51 *Coling Adamson*: 3 October 1902, Mr. Alexander Allen, 4 October 1902; *Benjamin Adamson*, 9 October 1902, *Benjamin Adams*, 10 October 1902
- 52 *War City* (Melbourne), 11 October 1902, p. 1; 20 October 1902, 12, 13 October 1902, p. 3
- 53 *No report was received for the lecture scheduled for Adelaide on 17 October 1902, for Sydney on 24 October 1902, or for Melbourne on 25 October 1902. It was possible that they were cancelled before any public*
- 54 *War City*, 24 November 1902, p. 4, "Programme of Perry" (p. 1), 1861, 1 December 1902, p. 14, "Programme of Perry" (p. 1)
- 55 *Coling Adamson*, 17 October 1902, p. 10
- 56 *Daily Telegraph* (London), 11 January 1901, p. 3
- 57 *Accounts of other film releases generally are based on the back page of the Melbourne War City from week to week.*
- 58 *Paul C. Graham, Member Scotch Presbyterian, New York, 1912, August 18 "The Resurrection", pp. 264-65, and chapter 15, "The Cross in the Coffin", pp. 127-132. The book was republished by Jacob's in London in the following year under the title of *Member Scotch Presbyterian**
- 59 *P. C. Graham, op. cit.*, p. 126
- 60 *War City* (Melbourne), 21 September 1902, p. 8
- 61 *War City* (Melbourne), 24 October 1902, p. 5, 6 February 1902, p. 3
- 62 *P. C. Graham, op. cit.*, pp. 215-6
- 63 *Id.*, pp. 220-1
- 64 *Id.*, p. 218
- 65 *Early history dates referred to in Newcastle Herald, 21 February 1902 and 23 February 1902. Program dates referred to in Bendigo Advertiser, 18 July 1902*
- 66 *P. C. Graham, op. cit.*, p. 322
- 67 *Id.*, p. 311
- 68 *Photostat of an American programme listing film dates held by Salween Army Archives, Melbourne. See* ref. 731
- 69 *P. C. Graham, op. cit.*, p. 312-13 (eq)
- 70 *Brisbane Courier*, 18 July 1902
- 71 *New Zealand Herald* (Auckland), 15 December 1919, p. 10
- 72 *Argus* (Melbourne), 28 September 1918, p. 24
- 73 *The number 140 in respect of the slides shown with Soldiers of the Cross during the two stage shows.*
- 74 *Held by Brother David Martin of Salween Army, Adelaide. Copies held by Clara Wilson and Clara Wilson in Melbourne*
- 75 *P. C. Graham, op. cit.*, p. 412

hand, somewhat the beginning of the manualised technical process of film post-production merge with what has traditionally been video post-production. Within the photographic arena major advances have been made in lighting equipment, lenses and film stocks.

SAVO We now have stocks that are suited to almost every particular method of photography, like day exterior, day interior, night exterior. Pretty much all situations have their own particular film stock these days and with colour pretty much about five or even stock. Each one of those stocks has been very well designed in its chemical make-up, and they are so far ahead of what they were like even five to ten years ago in their ability to generate exceptional quality of the image.

The other thing is that lighting equipment is becoming more and more powerful, bigger and more flexible and is, in fact, smaller and lighter. Nowadays you can actually light a set with a film stock that is much more responsive with far less light. In terms of lighting units, or with smaller lighting units carrying a much bigger work load. This has all effected our way of working. Plus, there is lens design. I think the computer design has brought incredible changes to our lenses as well as our film stocks.

Many cinematographers make a large portion of their income filming commercials and music videos. There are some DOPs who have only ever shot commercials and have never used the medium of cinematography in a dramatic context. Clavell Brown, a commercial who formed his own company and sold his services exclusively to the advertising industry wanted to free the camera from the commercial. He invented the Steadicam out of sheer frustration at doing commercials with the limitations of rigs, dolly, tripod crane and even a hand-held camera. Given that the narrative is that the most important issue in commercial, and ideally everything should look as beautiful as possible, commercials often give DOPs the opportunity to indulge their lighting and visual tastes. This is aided by the fact that commercials generally have much more time to spare and money to spend. The daily shooting schedule on a commercial is usually half of what has to be achieved in a day on a feature film, and

usually with a budget which is double.

LEWIS When working on commercials and videos, I can experiment with certain things, new materials, new techniques, new colour. I probably wouldn't try anything new on a feature. But I can try it on a commercial and maybe use it later on a feature.

SAVO What I like about doing television commercials that you can experiment. You can go a little further and use a bit more time to play around. While doing a commercial, I can't consider the storytelling part to be all that important. Commercials are a very visual medium as far as a cinematographer is concerned, so the feature film work and commercial work does heavily inform all that much for me.

With even increasing changes in film stocks and technology, commercials can be seen to be an essential testing ground. Did I really one of the great test potential changes camera operators have (and which audiences face as well) is it of the cost as we know it becoming obsolete. It now seems possible to conceive of a time in the future when film will be digitally created and film emulsion will be a thing of the past.

LEWIS The day will come when we will have left the television monitor exactly what we want on the capacitor. It may be a little bit out of the storytelling, of the pleasure...

SAVO What I would like to see disappear is the quality you get when you go to the cinema and see the projected image on the screen. It is almost like a sacred thing that you can touch. But if it goes on to a giant electronic screen with a couple of thousand lines dividing the screen, something is going to be missing, probably because it was brought up in the generation when film was the only thing.

On the question of technical advances, perhaps it is apt to refer to Conrad Hall who last time I wrote technical stuff, I can't even remember anything about it. I can find out in ten seconds, all I have to do is go to a technical guy. I'm for dissemination of all knowledge in the business. Artistry is something else again. That is something you can't take away.

But then again, Hall was operating twenty years ago.

These two programmes were formally handled through one Division.

Assistance for emerging documentary filmmakers. Film Victoria has introduced a separate category in the Young Filmmakers Fund for documentary filmmakers. A mentor scheme will also be put in place to assist emerging filmmakers develop their projects with expertise from established professionals.

Increase Script Development Funds. There will be an increase of 50 per cent in the amount of script development funding for documentary in 1994/95, which will be increased from within the Corporation's budget.

In discussing the changes with a forum of filmmakers in Melbourne, Executive Director of Film Victoria, Jennifer Hecker said: "It will give the independent documentary sector a major boost. For the first time, Film Victoria will have a manager who can focus solely on the needs of documentary makers, without the additional responsibility of other projects or government production."

The government production unit will be headed by a manager who can provide information to government departments and be more responsive to their individual requirements.

In announcing the programme restructuring, Film Victoria urged producers from the government's Management Improvement Initiative, Film Victoria Chairman Peter Collins expressed satisfaction with the results. "The work addressed external policies to increase Victoria's share of the national audiovisual side, and recommended internal improvements to focus more clearly on customers. The board looks forward to increased output and better outcomes and commends the higher performance targets set by Film Victoria as part of the new policies."

New chair at Australian Centenary of Cinema

The Australasian Centenary of Cinema Committee is pleased to announce the appointment of John Mowman as its Chairman. This Committee has been established to co-ordinate preparations for the many celebratory events and programmes which are being planned for the centenary which will celebrate 100 years of cinema in 1995.

Mowman is President of the Australian Society of Cinema Operators as well as being Chairman of the St. George Bank. He has an extensive background in the film industry including 21 years with the Greater Union Organisation, five of those as its Chief Executive.

Commenting on the 1995 Australian Centenary of Cinematography, Mowman said: "All Australians will be able to join in celebrating 100 years of cinema and I trust that at the end of next year, the cultural and social richness of film will be even greater."

The Australian Centenary of Cinema Committee is headquartered in Central in the Melbourne offices of the National Film & Sound Archive.

To help coordinate plans for next year, the Committee has appointed James Galloway as Interim



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NOTE: Production Survey features only films that are in production. Coverage of projects that are not in production is limited to a limited extent, as indicated here (in italics) to provide the information. Information is current and subject to change.

FEATURES PRODUCTION

SCREENPLAY (NAME)

Prod. company: *Independent/Castle*
Director: *Robert Ross*
Producer: *John M. Brown*
Scriptwriter: *Robert Ross*
Length: *90 mins.*
Genre: *Drama*

Plot: *After 10 years in prison, a man is released and must find a way to live with his past. He is a man who has been in prison for 10 years and must find a way to live with his past. He is a man who has been in prison for 10 years and must find a way to live with his past.*

CASTING

Prod. company: *Independent/Castle*
Director: *Robert Ross*
Producer: *John M. Brown*
Scriptwriter: *Robert Ross*
Length: *90 mins.*
Genre: *Drama*

Plot: *After 10 years in prison, a man is released and must find a way to live with his past. He is a man who has been in prison for 10 years and must find a way to live with his past.*

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FFC FUNDING DECISIONS

FEATURES

PRODUCTION DRAMA

PROD.

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Composer **John Young**

Planning and Development

Producers

Story & script editors

Scripting

Production team

PROD designers

Scripted and unscripted

Post, sound

Scripted and unscripted

Visual effects and post

ABC post manager

ABC post co-ord

Post recording

Postmaster's secretary

Postmaster

Visual effects

Post master

Complexion cosmetics

Graphic art

On set crew

Set and location

Art Department

Art designer

Art and design

Production

Art and design

Production

Production

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EIDETIC EIGHT

A PANEL OF EIGHT FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (NETWORK 10); DAVID HENDER, SPORTS; SANDRA NAIL (THE BELLEFON); PAUL HARRIS ("60", THE AGE, BBS); IYAN HUTCHINSON (EVEN NETWORK); NERJUS-SUN; STAN JAMES (THE ABSOLUTE ADVERTISER); TOM RYAN (THE SUNDAY AGE); DAVID STRATHORN (VARIETY, BBS); AND IYAN WILLIAMS (THE AUSTRALIAN).

FILM TITLE Director	THE CRITIC	THE CRITIC	THE CRITIC	THE CRITIC	THE CRITIC	THE CRITIC	THE CRITIC	THE CRITIC
THE ASSASSIN Wolfgang Pekarstein	8	—	5	—	7	5	—	4.3
BACKBIT Leo Solley	—	8	5	5	4	5	—	3.8
BURNING RED (I'll Follow My Dreams) Chris Kopp	—	8	4	8	5	7	10	3.2
BLACK RIVER Kevin Lucas	—	7	3	—	—	—	—	4
ON COME IN RIVER (Meet in Water) Claude Sauter	—	8	5	5	—	8	10	3.7
LA COME DELL'INNOCENTE (Fuge of the Innocent) Carlo Carlin	—	7	2	8	—	5	3	4.3
THE CUSTODIAN John Duganelli	—	5	3	—	—	—	4	4.7
LA DOMINICA SPECULIMENTS (Squid in Italy) Giuseppe Tornatore	—	4	2	4	—	3	5	4.8
VELEGANT COUNTRY (The Super Criminal) Francis Conrad	—	—	3	7	—	4	5	3.3
THE FORDING MASTER Polio Olova	—	7	2	7	4	5	8	4
NOVA LA VIE Martin English	—	—	4	8	—	7	8	3.5
INTERSECTION Mark Rydell	—	4	—	5	—	2	4	3.6
IN THE HAND OF THE AUTHOR Jim Sheridan	—	5	5	5	5	5	8	3.7
LIGHTING JACK Brian Wilson	1	4	3	4	4	3	3	3.4
M. HATTELEY David Crossberg	4	5	5	3	—	—	—	4.4
MURDER ON LARK (The Secret of the Green Paper) Timm Anh Haug	8	7	3	7	—	7	8	4.6
MY GATE Howard Zeff	1	—	4	3	4	—	2	3.4
RACED GUN (2 1/2) THE FINAL FRONT Peter Segal	5	—	2	4	7	—	7	3.3
THE PELICAN BREE Alex J. Pakula	8	4	5	5	7	—	4	3.5
PHILADELPHIA Jonathan Demme	5	5	5	4	7	4	4	4.5
POLICE DISCO: THE MOVIE Michael Carson	1	—	2	—	4	1	8	1.4
RAPA RIV Kevin Costner	—	4	—	2	3	8	4	1.5
SHORT CUTS Robert Altman	10	5	7	10	—	7	5	4.7
SHIPS John Dugan	—	7	4	3	—	3	5	4
THREE COLORED: (The Three Colors: Red) Krzysztof Kieslowski	5	4	—	7	—	5	5	4.2
THEORY OF LIGHT: THE ART OF CINEMATHEMATICS Todd McCarthy	5	8	4	7	—	4	5	3.6

Australian Films



The Australian Film Commission is proud to be involved with the development and production of Australian films and to promote Australian filmmakers to international audiences.

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